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IN MUSIC NEWS



**Gary Barlow, Ex Of Take That, Flies Solo On BMG**

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JUNE 14, 1997

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

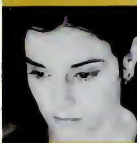
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## New Chair Of IFPI's Asia Board Sounds A Cautious Note

■ BY ADAM WHITE

**HONG KONG**—In the Asian music business, it's time for a health check.



RUTHERFORD



When the International Federation of the Phonographic Industry (IFPI) published its 1996 world music sales report in April, senior label executives were on hand to

(Continued on page 32)

## Columbia Plans Global Blitz For New Solo Set From Fugees' Wyclef

■ BY HAVELock NELSON

**NEW YORK**—For his Ruffhouse/Columbia solo debut, "Wyclef Presents... The Carnival," Wyclef Jean of the multiplatinum-selling Fugees has created an ambitiously eclectic song cycle that places him on the verge of another international breakthrough on both

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A BILLBOARD EXPANDED SECTION

SEE PAGE 35

## Price War On The Web? Wal-Mart's CDs Cost Less

■ BY DON JEFFREY and BRETT ATWOOD

**NEW YORK**—Wal-Mart, which has battled music retailers by undercutting them on prices, has now taken the price war to cyberspace, offering cheap CDs on its World Wide Web site. The mass merchandiser's aggressive move also adds to the already competitive landscape among Internet-only music retailers.

Wal-Mart Online is offering many of the latest hits—like Toni Braxton's "Secrets," George Strait's "Blue Clear Sky," and Bush's "Razorblade Suitcase"—at \$11.98. And what makes the offer remarkable is that the price includes shipping and handling.

The Bentonville, Ark.-based retailer made its online debut in July 1996 and currently sells about 40,000 general merchandise products. However, the nation's largest mass merchant is planning to significantly beef up its online

inventory in the coming weeks. Specifically, it is close to adding about 250,000 new music and book titles to its Web site, according to a source.

Wal-Mart's spokeswoman Stacy Webb did not return calls seeking comment.



Several traditional music retailers, such as Tower Records, Camelot Music, and Newbury Comics, have also expanded their online offerings, but none are consistently matching Wal-Mart's lowest prices. The same is true for the leading online music retailers, which include CDnow and Music Boulevard. Online music retail sales totaled approximately \$33.5 million in 1996, according to an industry analyst.

The music product sold by Wal-Mart Online is shipped to customers from its rackjobber Anderson Merchandisers' distribution centers. Some deep catalog orders are fulfilled by one-stop.

(Continued on page 32)

## New Home Set For Country Hall Of Fame

■ BY CHET FLIPPO

**NASHVILLE**—In a move designed to carry country music into the 21st century, the Country Music Hall of Fame and Museum has acquired a downtown site that will be turned into a new \$26 million, 105,000-square-foot home.

Operated by the Country Music Foundation (CMF), which will also move headquarters into the new facility, the Hall of Fame is a tourist destination as the visual home of country music and also serves as an archival repos-

itory of country's history. Together, the Hall and the CMF library have well over 1 million items in their permanent collections.



Groundbreaking for the new facility will take place this fall, and a ribbon-cutting ceremony is expected to take place on New Year's Eve, Dec. 31, 1999, says CMF director Bill Ivey.

The 3.2-acre site, he notes, is in the center of Nashville's revitalized downtown, adjacent to the new Nashville Arena and across from the Ryman Auditorium.

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## Capitol, EMI Ignite Int'l Charts With McCartney's 'Pie'

■ BY CHUCK TAYLOR

**NEW YORK**—Whether flying solo or alongside a well-known



MCCARTNEY



band or two, Paul McCartney again, in 1997, testifies to a career replete with wings.

His "Flaming Pie" burns onto The Billboard 200 at No. 2 this

(Continued on page 32)

## Country Radio Sees Competition In New Modern Adult Format

This story was written by Phyllis Stark, managing editor of Country Airplay Monitor.

**NASHVILLE**—The most-talked-about new radio format on the scene is



modern adult, which has cropped up in enough markets to now warrant its own chart in the Top 40 and Rock Airplay Monitors. Like any other format,

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MCA



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## MCA, Geffen Labels Make Staff Cuts

## Former's Restructuring Also Includes New Hires

BY CRAIG ROSEN

LOS ANGELES—As corporate parent Seagram Co. Ltd. approaches the June 30 end of its fiscal year, its Universal Music Group labels MCA and Geffen have staffs, respectively.

MCA, which announced its restructuring June 4, released a statement explaining the move, which resulted in the elimination of 11 positions, as the label let go 23 staffers, but hired 12 new staffers.

"As part of our evolution, we have initiated a restructuring which will include the elimination of some positions, the redefinition of others, and the creation of a number of new posts," said the statement. "While these decisions are always difficult, we believe the changes will strengthen MCA Records, offering our artists the best possible environment for their work."

The only two executives who are leaving the label as a result of the restructuring are David Fleischman, VP of triple-A promotion, and Allen Carroll, national director of black music promotion, according to a label source. There were no artist roster cuts related to the restructuring.

Among the executives joining MCA are VP of national promotion Bonnie Gold, formerly of RCA; VP of A&R, formerly of TTT; senior director of S&R Carmine Cacciatore, formerly of RCA; and national director of black music promotion Ken James, formerly of Columbia.

Since Jay Boberg assumed the role of president at MCA in January 1996, the label has had three albums enter The Billboard 200. At No. 1—New Edition's "Home Again," Live's "Secret Samadhi" through the Radioactive joint venture, and Mary J. Blige's "Share My World."

Geffen, by contrast, has been considerably colder, although the label has continued to have success with Grammy-winner Beck and Counting Crows. The second DOG Geffen albums by both of those acts have been certified platinum.

Still, Geffen saw fit to trim its staff by 20 employees May 30 in a move to help it "stay competitive and ensure future growth," according to a label statement.

The decision to downsize was explained by staffers June 2 in two "town hall" meetings held by Geffen chairman/CEO Ed Rosenblatt and label president Bill Bennett at the

label's West Hollywood, Calif., headquarters. Among those leaving Geffen are head of A&R Robert Petersen and head of top 40 promotion Steve Levitt. Cuts occurred in the sales, promotion, international, and publicity departments. Geffen spokeswoman Bryn Brialmont says that the move has more to do with the label's "overhead" than a "head count" and no significant artist roster changes accompanied the move.

## Newbury Comics Takes Action Against MAP Policy

BY ED CHRISTMAN

NEW YORK—In an apparent head-on confrontation with Sony Music Distribution over its June 2 changes in the company's minimum-advertiser-price (MAP) policy, retail chain Newbury Comics has run a full-page newspaper ad touting nine Sony titles, all advertised at prices below the major's MAP.

The ad, which ran June 8 in The Boston Phoenix, shows five of the 18 list price CDs, each advertised at \$10.98, or \$2 below Sony's price point of \$12.98 for the price series; two \$16.98 CDs at \$11.98, or \$1 below MAP; and the \$17.98 listed James Taylor CD at \$11.98, or \$2 below the MAP of \$13.98. In addition to Taylor, the artists featured in the ad include Aeromusic, Jamiroquai (two titles), The London Suede, Ben Bolts Five, Our Lady Peace, Hooverphone, and K's Choice.

Prior to June 2, \$15.98-\$17.98 Sony CD titles carried a MAP of \$10.98-\$12.98. According to Sony's policy, a violation occurs, the company won't reimburse advertising on that title or any other scheduled to begin within 60 days of the violation. But other advertising campaigns for Sony product already running at the time of the violation would continue to receive funding from Sony.

Mike Dreese, president of the 17-store Allston, Mass.-based Newbury Comics, says, "I'd we can operate our retail chain at 24% gross profit and another chain requires 38% gross profit to be viable, why should Newbury Comics customers be punished with higher prices for less MAP policy?"

Dreese adds that Sony's higher MAP is "interfering in our relationship with our customers. We want to provide our customers

with good value all the time and great value some of the time. We don't believe in everyday low pricing, so part of our strategy is to run aggressive sales from time to time."

While accounts like Best Buy, Leachman, and Circuit City have been vocal in their opposition to MAP policies, most traditional music retailers have supported the strengthening of MAP.

A 5-year-old price war, combined with an overvalued and overleveraged retail sector, has resulted in a number of music chains being forced into Chapter 11, with many others complaining that they are barely eking out a profit.

But Dreese argues that the principle problem with retail has been the "overexpansion of highly funded business models" by traditional music chains. He argues that the majors' MAP policies are "punishing the efficient to save the hopeless."

"High prices hurt album sales, he claims. "It's my belief that a portion of the softness in 1996 Sony/Capitol (sales tallies) was a direct result of [MAP pricing]."

Dreese estimates that U.S. consumers fork over an extra \$250 million a year due to MAP. Dreese estimates that Newbury Comics' annual revenue is \$35 million.

He appears to have a problem only with the two distributors—BMG Distribution and Sony Music Distribution—that raised their MAP by \$1. BMG's increase was effective June 1. The other four majors have kept their MAP policies in the \$10.98-\$12.98 range.

As a result of the BMG policy change, Newbury Comics raised its prices. But, he adds, "we are considering pricing BMG

(Continued on page 87)

## STARSTRUCK, BUT FEWER ARTISTS

Overpopulation in the country music business is being cited as the reason for cutbacks at Starstruck Entertainment, which is dropping a number of its artists. Nashville bureau chief Chet Flippo reports in his Nashville Scene column.

## CHANGING CAST OF CHARACTERS

At four of the six multinational record companies, changes have been made in executives this decade. The latest to be affected is Sony. International editor in chief Adam White has been ousted.

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This One



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# Disney Names Prez Of New Country Label Goodman To Head Still-Untitled Nashville Operation

■ BY DEBORAH EVANS PRICE

NASHVILLE—Former RCA Label Group senior VP/MD Randy Goodman has been appointed president of Disney's new Nashville-based country label, which has yet to be named. Goodman will report to Richard Leher, executive VP of Disney's Hollywood Records label. Like Hollywood, the new venture will be distributed domestically and internationally through PolyGram (Billboard Bulletin, June 4).

Goodman, 41, says the label will secure office space in the next two to three weeks and that he hopes to have the label's debut single out by early 1998. No artists have yet been signed.

The impetus for the Nashville operation has come from Hollywood Records. I personally have a great deal of affection for and a great deal of confidence in country music," says Leher.

"I'm really excited. I've probably been an enthusiast of country longer than any other genre... Nashville is a very important part of the music business. We want to be a part of the Nashville community."

Leher says the label interviewed more than 30 applicants and Goodman was the clear choice. "Randy has a tremendous amount of intelligence and a tremendous amount of integrity and an awful lot of experience in Nashville," he says.

Goodman is looking forward to his new post and to having a dialogue with Leher and Joe Roth, chairman of the Walt Disney Studios, which oversees Disney's recording business. "There is

such a depth and a wealth of opportunities that I think we could use here in Nashville with artists," he says. "When I ask you to look at a company whose focus has always been about family and family values in middle America, this is what country music is about... It was also exciting to think about taking something from nothing and building it into a significant country music label."

Goodman departed his post at RCA in March. "When I left RCA, I still had not made the decision that I was going to go to Disney," Goodman says. "Me leaving RCA was never about the music, because RCA was such a part of my life, but I really came to the point where I felt I had worked myself out of a job, and I was ready for something different, something new."

With the Disney eliot behind it, Goodman says the new label could offer

(Continued on page 85)

# Shelton 'Making Plans' For Future With His Own Label

NASHVILLE—Country artist Ricky Van Shelton is launching a record label, RVS Records, to release his own product. His label debut, "Making Plans," is tentatively set for release July 22 and initially will be exclusive to Wal-Mart stores through rackjobber Anderson Merchandisers (Billboard Bulletin, June 3).

Shelton had hoped to call the label Ritt, after his hometown, but the name was already spoken for, he says. "I was just wanted to be in control," Shelton says of his decision to start his own label. "I wanted to choose my own music without a committee. I wanted to choose my own singles without a committee. I didn't want the hassle of dealing with a record label right now... This is about me being able to do my music and do what I want with the music."

Shelton's last studio album, "Love & Honor," was released on Columbia in November 1994, and a "Super Hits" package was released in June 1995. During his tenure with the label, the Grit, Va., native scored 10 No. 1 singles on Billboard's Hot Country Singles & Tracks chart, including "Somebody Leave This World Loving You," "Living Proof," and "Keep It Between The Lines." Columbia has sold more than 300,000 units with three going to No. 1 on Billboard's Top Country Albums chart. Shelton says he asked to be

(Continued on page 83)



**Frances Fete.** BMI president/CEO Frances W. Preston shows off the invitation to the U.S. Federation of Toast to Frances launched for June 18 at New York's Essex House. Pictured, from left, are Ron Bies, campaign director, entertainment and music industry, U.S. Federation; singer Michael Schorr, honorary luncheon chair; Preston; and Bob Batsche, honorary luncheon chair and president of the New York and Los Angeles chapters of the Museum of Television and Radio.

# Celtic Heartbeat Pacts With Universal New Deal Reunites The Dublin Label With Doug Morris

■ BY EILEEN FITZPATRICK

LOS ANGELES—Irish-specialty label Celtic Heartbeat has found a new home at Universal Music Group (UMG) after splitting with Atlantic Records earlier this year.

The deal reunites Celtic Heartbeat founder Paul McGuinness (manager of U2), Dave Kavanagh, and Barbara Galavan with UMG chairman/CEO Doug Morris, who brought the label to Atlantic during its tenure there. UMG's Morris says he is "happy to be back in business" with the trio. "The line exemplifies the beauty of music from Ireland," says Morris. "They have a lot of contacts in that genre, and that's why I wanted them here."

Under terms of the new five-year deal with UMG, the major will distribute Celtic's library, while Universal Records will provide marketing and promotion services. Celtic's worldwide basis (Billboard Bulletin, June 4).



Celtic Heartbeat went to Atlantic in 1995 for a three-year deal. When Atlantic decided not to renew its relationship with the label, it was agreed that Celtic would retain full rights to its catalog, and Atlantic agreed to divest its 50% ownership of the label. The distribution deal with Atlantic officially ended in March (Billboard, Feb. 1).

The 3-year-old Dublin-based Celtic Heartbeat has released a total of 12 titles, including Bill Whelan's international hit "Riverdance."

The first title to carry the Universal

logo will be a deluxe version of "Riverdance," scheduled for release June 24. Since its release in 1996, the popular soundtrack from the Irish stepdance show has sold more than 300,000 units domestically, according to SoundScan. Worldwide sales of "Riverdance" exceed 500,000 units, according to the label.

Six new titles are scheduled for release through the end of this year. "What we set up with Doug at Atlantic worked," says Celtic Heartbeat co-founder Kavanagh. "We're excitedly continuing a relationship that started in 1995."

The deluxe "Riverdance" will feature a remix of the "Riverdance" theme song, as well as a booklet and collector's photos from the show.

The album and Whelan's earlier music will be the center of Celtic Heartbeat's fall campaign, which Galavan refers to as the "roots of Riverdance."

(Continued on page 91)

# HyperDisc Reaches U.S. Deal With EMI

■ BY CHRIS MORRIS

LOS ANGELES—EMI Records has signed a U.S. pressing and distribution deal with Santa Monica, Calif.-based HyperDisc Records, which secured an international distribution pact with Toshiba EMI Japan in mid-1996.

The label, which also operates a record store on Santa Monica's Main Street, was established in November 1995 by publishing-industry-label veteran Jonathan Platt, who serves as president; Japanese producer/key-boardist Daijuke Hina, formerly of Windham Hill act Interiors; and partners Shinosuke Sorimachi and Setoko Yamashiro. It has already experienced some success with its artists in Japan and the U.K. (Billboard, Nov. 2, 1996).

"We wanted to create a record for our artists, create an international reputation, and then bring them back here," Platt says.

The label's first release, the single "Love Is A Drug" by Japanese singer/songwriter Natsuo Sato, enjoyed favorable press in the U.S. and the company is distributed by Pinnacle.

A major breakthrough for HyperDisc occurred when Cagnet, a pop/R&B

group originally conceived as a studio project by bandleader Hina, contributed to the soundtrack to the hit Japanese TV mini-series "The Long Vacation." The band was subsequently featured on two Japanese soundtrack albums that, the label claims, sold close to 1 million units; its single "Deeper And Deeper" made it to No. 3 on one Japanese radio chart.

"We took our artists, known

artists, and developed them through the soundtrack," Platt says. "We exceeded everybody's expectations on the project."

Platt says that HyperDisc's new deal with EMI in the U.S. was spurred by the company's desire to explore international artists to start releasing top Japanese artists in the States and

(Continued on page 96)

# New French Gov't Muled By Biz Impact On Music Issues Still Unclear

■ BY EMMAUEL LeGRAND

PARIS—The French music community adopted a wait-and-see attitude toward the new leftist government that came to power in France June 1, exactly one month after the Labour landslide in the U.K. general election.

Authors' rights society president Jean-Loup Tournier says that the arrival of a left-wing government can bring some positive developments to authors. "The left always had an approach to culture that was closer to the vision of authors and creators," says Tournier. "Right parties always have a more capitalist

approach. We can only hope that the new rose wave [the Socialist party symbol is a red rose] in France will help address some issues important for authors."

Among the hot issues on the recording industry's agenda is the question of the value-added tax (VAT) rate on records. Although new Prime Minister Lionel Jospin, during the election campaign, a letter to industry body SNEP confirming that he was in favor of a lower VAT rate on recorded music, Jospin's cabinet is still so unlikely that this issue will be on top of the government agenda, especially con-

(Continued on page 97)

# Viacom Chooses PepsiCo Exec Antiocho For Blockbuster CEO Slot

■ BY SETH GOLDSTEIN

NEW YORK—Once again, Viacom has gone outside the video industry to recruit a chairman/CEO for Blockbuster Entertainment.

Last year, the choice was Bill Fields, second in command at Wal-Mart, now, to replace Fields, who quit in April, Viacom has hired 47-year-old John Antiocho, president/CEO of PepsiCo's Taco Bell division, a position he has held for eight months (Billboard Bulletin, June 4). He joined to reorganize the chain and help in the spinoff of PepsiCo's fast-food operations.

Antiocho got high marks for turning around Taco Bell during his brief tenure. "The Pepsi people think he was quite good," says Dennis McAlpine, entertainment analyst for Josephthal Lyons & Ross in New York. Antiocho is also thought to have worked wonders at Circuit City, the chain of 500 convenience stores he guided out of bankruptcy into a merger.

"He knows how to run small boxes,"

according to Curt Alexander of Media Group Research in Providence, R.I., noting the size of the "diversification" theme song, as well as a booklet and collector's photos from the show.

The album and Whelan's earlier music will be the center of Celtic Heartbeat's fall campaign, which Galavan refers to as the "roots of Riverdance."

Most of the 600-700 vacant jobs have been filled, says Blockbuster spokeswoman Wade Hyde. "We're well on our way to being staffed," he says. And Hyde anticipates the chain's giant distribution center, currently under construction, will open on schedule next February.

Nevertheless, observers caution that the chain's move to the "big box" to trade, a retailer still on a bumpy ride, and a changing marketplace could

(Continued on page 97)

# ARTISTS & MUSIC

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## 'Definitive' Carmen Coming Arista Set Has Raspberries, Solo Work

■ BY DOUG REECE

LOS ANGELES—When Arista Masters releases "Eric Carmen: The Definitive Collection" June 17, it will be the first time that the schism between the artist's early work with noted '70s pop foursome the Raspberries and his solo material—including such hits as "All By Myself" and



RASPBERRIES

"Make Me Lose Control"—is bridged on a single set.

The expansive 16-song collection, which is being released in the U.S. only, culls material from Carmen's work on four different record labels and 10 albums, including the multi-*platinum* soundtrack to "Dirty Danc-

ing."

In the past, Carmen's work with the Raspberries and his solo material have been showcased on separate compilations. In 1988, Arista issued "The Best Of Eric Carmen."

Three years later, Capitol issued a Raspberries' edition of its "Collector's Series," which has sold more than 22,000 units to date, according to SoundScan.

Still, Arista senior director of special markets (U.S.) Gary Pacheco says neither of those have done justice to the breadth and depth of Carmen's complete work.

"Frankly, we felt that even the previous Arista package was not up to snuff," says Pacheco. "Looking back at the first Arista Masters release a year ago with Patti Smith, the goal behind everything we've done has been to gather the songs that best define the artist, and when we started discussing Eric's songs, it became obvious that it would be best to start with the Raspberries and work our

(Continued on page 38)

## Lucky Dube's 'Taxman' Due On Gallo/Shanachie

■ BY ELENA OUMANO

NEW YORK—"Taxman," Lucky Dube's eighth studio album, features his signature Peter Tosh-homage vocal style—those mournfully chanted, downward-sliding notes—along with the fine lyrical substance reggae fans have come to expect from the South African singer. Through his last few albums seemed more rote gesture than deeply considered meaning, "Taxman," due this week on Gallo/Shanachie Records, finds the Rastafarian singer songwriter/singer newly inspired.

"It's in the same Lucky Dube style, but with new elements added," says Dube, "because we've grown musically."

The album builds from Dube's urgent vocal interpretations of insights into the complex political and ideological struggle of the disenfranchised in South Africa and the world over. Key among those insights are the title track's criticisms aimed at the current South African government.

"At the moment in South Africa, there's a lot of money disappearing from government offices," says Dube. "It's all basically unaccounted for, so many people are worrying that they're paying taxes, hoping that their lives will be made better, but instead, the Members of Parliament's lives are getting better. I'm one of those people who pay taxes, and, as the song says, 'I want to know where my money goes.'"

Stinging lyrics such as these are earning Dube criticism from the government. "I've heard things like, 'How can I sing a song like that because it seems to be against the government,' and 'I should be more supportive because it's a black government,'" says

(Continued on page 31)

DUBE

## Take That's Barlow Takes Solo 'Road' On Arista Set

■ BY DOMINIC PRIDE  
and PAUL SEXTON

LONDON—His previous band's U.S. breakthrough came only a few months before it split up. Now former Take That songwriter Gary Barlow is hoping for luckier timing as he launches his solo career with the album "Open Road."

The auguries could hardly be better. Released May 26 by BMG throughout Europe, Latin America, and Asia, the album had an initial shipment of half a million, according to Anna Broughton, head of international at RCA U.K. The set, which contains Barlow's 1996 British chart-topper "Forever Love" and the recent No. 1 follow-up, "Love Won't Wait," also went straight to the top of the British charts.

U.S. release, which is likely to be in the fall, will be on Arista, whose Take That was formerly signed and the label on which it had its biggest U.S. success: "Rock For Good," a No. 7 Hot 100 hit in November 1995, just three months before the band announced it was splitting up.

Broughton refers to a recent international presentation she gave for the album. "The feedback is that this is the No. 1 top priority for the whole of BMG worldwide," she says, pointing out that in some Latin American territories, for

example, Take That was not the superstar act it became in most other markets, "so for them I was presenting him as pretty much a new artist."

A video will be completed shortly for the next single from the album, the ballad "So Help Me Girl," due July 14 in the U.K. and likely to be the leadoff track in the U.S. Meanwhile, Barlow has been paying his international promotional dues. "He is absolutely working himself to death. He's been a gem," says Broughton. "He really doesn't want to ignore the smaller territories, and he's been doing album launch events where he sings four songs. They've been going down

(Continued on page 15)



BARLOW

## Fans, Friends Mourn Passing Of Jeff Buckley

■ BY BRADLEY BAMBARER

NEW YORK—Memorial services are being planned for singer/songwriter Jeff Buckley, who drowned the evening of May 29 while swimming off Mud Island in Memphis.

Buckley went down in a dangerous section of water near the Mississippi River as an undertow was causing him to pass out, according to a friend present at the scene. His body was found June 4.

An uncommonly gifted, charismatic artist, the 30-year-old Buckley inspired a rare degree of affection from audi-

ates and fans around the world. News of his tragic end has elicited waves of lament and tributes, ranging from hundreds of Internet missives to U2 dedicating a song to him at its Giants Stadium concert May 31. A public memorial is being planned for July in New York. A private service for family and close friends will be held sooner.



BUCKLEY

(Continued on page 95)

## Jazz Legend Cheatham Dies Trumpeter, 91, Was Still Making Music

■ BY JIM MACNIE

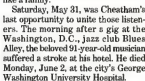
NEW YORK—Duke Cheatham's face was intent but playful as he wielded his gleaming brass horn at New York's triumphant jazz festival last week. The jazz trumpeter has long had a charming way of combining the serious with the whimsical, letting each element have a say in shaping his music. The deeply lyrical result often boasted an off-handed eloquence that

could make a roomful of strangers feel like a family.

Saturday, May 31, was Cheatham's last opportunity to unite those listeners. The morning after a gig at the Washington, D.C., jazz club Blues Alley, the beloved 91-year-old musician suffered a stroke at his hotel. He died Monday, June 2, at the city's George Washington University Hospital.

Cheatham was on tour in support of his delicious new disc "Doc Cheatham & Nicholas Payton" (Verve), which teamed him with another of the day's most gifted trumpeters. It was a novel setting, because Payton is 68 years

(Continued on page 92)



CHEATHAM

**Senior Blues**

Featuring The Hit Single & Music Video "Mr. Pitiful"

Music Video to VH 1, Playboy, BET, TNN, and CMT  
Major Market TV Campaign on Letterman, SNL, The Today Show, and more  
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**Senior Blues**

AVAILABLE JUNE 19TH

Produced by John Porter



# ASCAP

## OUR 1997 RHYTHM & SOUL



**PUBLISHER OF THE YEAR**  
EMI MUSIC PUBLISHING

### R&B SONG OF THE YEAR

**"You're Making Me High"**

Writer: Bryce Wilson

Publishers: Almo Music Corp.  
Groove 78 Music

### RAP SONG OF THE YEAR

**"How Do U Want It"**

Writers: Bruce Fisher, Johnny Lee Jackson  
Jo-Jo, K-Ci, Stanley Richardson  
Leon Ware

Publishers: Almo Music Corp.  
BMG Songs, Inc.  
Cord Kayla Music Publishing  
EMI Music Publishing  
LBN Publishing

### DANCE SONG OF THE YEAR

**"Make The World Go Round"**

Writers: Thomas Del Grosso Jr.  
Brinsley Evans

Publishers: Class Clown Publishing  
EMI Music Publishing  
Jelly's Jam, L.L.C.

### REGGAE ARTISTS OF THE YEAR

**Shaggy (#1 Reggae Artist of the Year)**

Bob Marley

Bob Marley & The Wailers

Capleton (PRS)

Maxi Priest (PRS)

### SPECIAL RECOGNITION:

Vivian Scott

### AINT NOBODY

Writers: Dallas Austin, Treach  
Publishers: DARP Music  
EMI Music Publishing  
Naughty Music

### ALL THE THINGS (YOUR MAN WON'T DO) - DON'T BE A MENACE SOUNDTRACK

Writers: JOE, Joshua Thompson  
Publisher: PolyGram International  
Publishing, Inc.

### ALWAYS BE MY BABY

Writers: Jermaine Dupri  
Mannie Sel  
Publishers: Air Control Music Inc.  
EMI Music Publishing  
Full Kee Music Corp.  
So So Def Music

### BEFORE YOU WALK OUT OF MY LIFE

Writers: Andrea Martin  
Publishers: Almo Music Corp.  
Sakenda Publishing

### DAY BY DAY

Writers: Camreem, Daje  
Timothy McKisley  
Publishers: Capital Music  
Deshawn Publishing Co.  
Karen D. Gordon Music

### ELEVATORS (ME & YOU)

Writers: Audre "Big Boy" Benjamin  
Antwan Patton  
Publishers: Chrysalis Music  
EMI Music Publishing  
Goat Booty Music

### EVERYTHING REMAINS RAW

Writers: Easy Mo Bee  
Publishers: Bee Mo Easy Music  
EMI Music Publishing

### GET MONEY

Writers: Roy Ayers  
James Bedford Jr.  
Sylvia Striplin  
The Notorious B.I.G.  
Publishers: AFI Music  
B.I.G. Poppa Music  
Chrysalis Music  
EMI Music Publishing  
Justin Combs Publishing

### GET ON UP

Writers: Jo-Jo, K-Ci  
Mr. Dalvin  
Publishers: Cord Kayla  
Music Publishing  
EMI Music Publishing  
LBN Publishing  
Mr. Dalvin DeGate Music

### HEY LOVER

Writers: LL Cool J  
Rod Temperton  
Publishers: Def Jam Music Inc.  
LL Cool J Music, Rodsongs

### I FOUND IT

Writers: David Anthony  
Daphne Rubin Vega  
Publishers: BMG Songs, Inc.  
D.O.K. Music, S. Plum Music  
Yuh Big Music

### I WILL SURVIVE

Writers: Dino Fekaris  
Freddie Perren  
Publishers: Perren-Vibes Music Inc.  
PolyGram International  
Publishing, Inc.

### KEEP ON JUMPIN'

Writers: Patrick P. Adams  
Kenneth Morris  
Publishers: Keep On Music (SOCAN)  
Leafs Music, MCA Music,  
a Division of Universal Studios, Inc.  
On Backstreet Music Inc.  
Patrick Adams Associates Inc.

### KEEP ON, KEEPIN' ON - SUNSET PARK SOUNDTRACK

Writers: Jermaine Dupri, MC Lyte  
Publishers: EMI Music Publishing  
So So Def Music  
Top Billin' Music Inc.

### LADY

Writers: D'Angelo, Raphael Saadiq  
Publishers: 12:00 AM Music/Midnight  
Songs Inc.  
Ah-Choo Music  
PolyGram International  
Publishing, Inc.  
Tony! Toni! Toné! Music

### LAST NIGHT - THE NUTTY PROFESSOR SOUNDTRACK

Writers: Keith Andes  
Publishers: EMI Music Publishing  
Keziande Songs

### LIKE THIS AND LIKE THAT

Writers: Dallas Austin, Colin Wolfe  
Publishers: DARP Music  
EMI Music Publishing  
Nuthouse Music  
Warner/Chappell Music, Inc.

### LOOKING AT YOU

Writers: Alan Paul Carnell (PRS)  
Lucia Holm (PRS)  
Publisher: BMG Songs, Inc.



# CONGRATULATES MUSIC AWARD WINNERS



## SEAN "PUFFY" COMBS

"No One Else"

"Only You"

"Soon As I Get Home"

### LOUNGIN'

Writers: Al B. Sure,  
LL Cool J, Kyle West  
Publishers: Across 110th  
Street Publishing  
Def Jam Music Inc.  
EMI Music Publishing  
LL Cool J Music

### MOVE YOUR BODY

Writers: Derek A. Jenkins  
Dwayne "Spac" Richardson  
Joannee Yavaha Thomas  
Stephen B. Wilson  
Publishers: B-Room Publishing  
Chrysalis Music  
M-Word Music

### NO DIGGITY

Writers: Chauncey Hannibal  
Teddy Riley  
Publishers: Chauncey Black Music  
Donril Music  
Smokin' Sounds Music Ltd.  
Warner/Chappell Music, Inc.  
Zomba Enterprises Inc.

### NO ONE ELSE

Writers: Sean "Puffy" Combs  
Da Brat, KRS-One, Jerri Robinson  
Publishers: Air Control Music Inc.  
EMI Music Publishing, Eville Music  
Justin Combs Publishing  
Thovian Taptum Music  
Warner/Chappell Music, Inc.  
Zomba Enterprises Inc.

### ONE SWEET DAY

Writer: Walter Afanador  
Publishers: Sony/ATV Tunes LLC,  
Wally World Music

### ONE MORE TRY

Writers: Rollo Armstrong (pss)  
Rob Dougan (pss), Kristine W.  
Publishers: BMG Songs, Inc.  
EMI Music Publishing

### ONLY YOU

Writers: Sean "Puffy" Combs, Stevie J.,  
Daron Tavaris Jones, Michael Keith  
Quames Daymond Parker  
DJ Rogers Jr., Marvin Seandrick  
The Notorious B.I.G.  
Publishers: B.I.G. Poppa Music  
EMI Music Publishing  
Justin Combs Publishing  
Sounds From The Soul  
Steven A. Jordan Music

### PO PIMP

Writers: Samuel C. Lindley  
Carl Mitchell  
Publisher: N The Water Publishing Inc.

### PONY

Writers: Stephen J. Garrett  
Ginuwine, Timbaland  
Publishers: Gold Daddy Music  
Herbaceous Music, Virginia Beach Music

### SOON AS I GET HOME

Writer: Sean "Puffy" Combs  
Publishers: EMI Music Publishing  
Justin Combs Publishing

### STAND UP

Writers: Latanz Waters-Brown  
Dewey B. Kevin Nance  
Publisher: Bocu Music Ltd. (pss)  
EMI Music Publishing  
Ghetto Thinkin' Music  
Shpidopa Music, Tan Brown Music

## JERMAINE DUPRI

"Always Be My Baby"

"Keep On, Keepin' On - Sunset Park Soundtrack"

"Tonight's Tha Night"



### THA CROSSROADS

Writers: Anthony "Krazie Bone" Henderson  
Steven "Layzie Bone" Howse  
Ernest Isley, Marvin Isley  
O'Kelly Isley, Ronald Isley  
Rudolph Isley, Chris Jasper  
Bryon "Bizzy Bone" McCane  
Charles "Wish Bone" Scroggs  
Publishers: Bovina Music Inc.  
EMI Music Publishing  
Inthless Attack Muzick

### THE LOVER THAT YOU ARE

Writers: Carla Bianco, David Morales  
Publishers: 10th Planet Music  
Def Mix Music  
EMI Music Publishing  
Jelly's Jams, LLC.

### TONITE'S THA NIGHT

Writer: Jermaine Dupri  
Publishers: EMI Music Publishing  
So So Def Music

### TOUCH ME TEASE ME - THE NUTTY PROFESSOR SOUNDTRACK

Writers: Mary J. Blige, Foxy Brown, Cass  
Keaney "Smooove" Korngy  
Daryl L. Young  
Publishers: 88 Fingus Music  
Baby Spike Music  
Cummin' At Ya  
EMI Music Publishing  
Mary J. Blige Music  
MCA Music, a Division of Universal  
Studios, Inc., Pork Music Inc.  
Warner/Chappell Music, Inc.

### TWISTED

Writers: Eric McCane, Keith Sweat  
Publishers: Deep Sound Music  
Keith Sweat Publishing  
Warner/Chappell Music, Inc.  
Zomba Enterprises Inc.

### WHAT KIND OF MAN

Writers: Jeffrey Allen, Ricky Kinchen  
Keri Lewis, Homer O'Dell, Stokley  
Lawrence Waddell  
Publishers: EMI Music Publishing  
Mint Factory Tunes

### WOO-HA!! GOT YOU ALL IN CHECK

Writer: Galt MacDermot (SOCAS)  
Publisher: MacDermot Music (SOCAS)

### YOU'RE THE ONE

Writers: Allstar, Cheryl "Coco"  
Gamble, Tamara "Taj" Johnson  
Leanne "Leele" Lyons  
Andrea Martin, Ivan Matias  
Publishers: Almo Music Corp.  
A's Street Music Inc.  
One Ol' Ghetto Ho  
Sailandra Publishing  
Warner/Chappell Music, Inc.  
Wonder Woman Sings Music



ASCAP

## Pink Floyd Leads Vets In RIAA's May Certs

■ BY CHRIS MORRIS

LOS ANGELES—Oldies proved to be goodies for a number of veteran acts who garnered major wins in May certifications from the Recording Industry Assn. of America (RIAA). Pink Floyd collected new awards for a pair of Columbia classic late '60s hits. Its 1973 *Wish You Were Here* reached certified sales of 11 million units, while its 1975 set, "Wish You Were Here," arrived at 6 million. The British group's 1973 *Dark Side of the Moon*, released in 1975, reached certified sales of 11 million units, while its 1975 set, "Wish You Were Here," arrived at 6 million. The British group's 1973 *Dark Side of the Moon*, released in 1975, reached certified sales of 11 million units, while its 1975 set, "Wish You Were Here," arrived at 6 million.



Live's 1994 Radioactive set, "Throwing Copper," continued to rack up platinum, as it was certified for sales of 7 million.

Chicago, Journey, and Motley Crue each hit the 6 million mark, with "Chicago 17" (Reprise, 1984), "Frontiers" (Columbia, 1983), and "Dr. Feelgood" (Elektra, 1989), respectively.

Jewel's long-legged 1996 Atlantic disc, "Pieces of You," reached quadruple-platinum.

First-time million-sellers for the month included San Francisco funk-unit Prins (Interscope) and Cleveland industrialists Filter (Reprise).

Two long-lived groups weighed in as heavyweights in the gold-album category. "You Want It...The Best" (Mercury) became Kiki's 22nd gold set, while Aerosmith's "Nine Lives" (Columbia), which was simultaneously certified platinum, became the band's 20th gold album. They both placed in the top five bands in that category, with the Beatles (38 gold

albums), the Rolling Stones (36), and Rush (21).

Bowing in the gold-album category were singer-songwriters Paula Cole (Warner Bros.), Sheryl Crow (Columbia), and Jim Brickman (Windham Hill); contemporary Christian vocalist Bob Carlisle (Jive); teen blues-rock idol Jonny Lang (A&M); hot jazz pipers Squirrel Nut Zippers (Mammoth); and comic Bill Engvall (Warner Bros.).

Rap, hip-hop, and R&B acts dominated the first-time gold-single winners in Rome: Rone (RCA), Foxy Brown (Violator/Rush Associates), DJ Kool (A&M), and B-Rock & the Bizz (Tony Mercedes/LaFace).

A complete list of May RIAA certifications follows:

### MULTIPLATINUM ALBUMS

**Pink Floyd, "The Wall,"** Columbia, 11 million.

**Billie Joel, "Greatest Hits: Volume I & Volume II,"** Columbia, 9 million.

**Live, "Throwing Copper,"** Reprise, 7 million.

**Chicago, "Chicago 17,"** Reprise, 6 million.

**Pink Floyd, "Wish You Were Here,"** Columbia, 6 million.

**Journey, "Frontiers,"** Columbia, 6 million.

**Motley Crue, "Dr. Feelgood,"** Elektra, 6 million.

**Chicago, "Greatest Hits 1982-1989,"** Reprise, 5 million.

**Jewel, "Pieces of You,"** Atlantic, 4 million.

**Motley Crue, "Shout At The Devil,"** Elektra, 4 million.

**Various artists, "A Very Special Christmas,"** A&M, 3 million.

**Clint Black, "Put Yourself In My Shoes,"** RCA, Nashville, 3 million.

**Jimmi Hendrix, "The Ultimate Experience,"** MCA, 3 million.

(Continued on page 95)

## Clubland's Terry Takes An Artistic Turn Famed Remixer's 'New Day' Album On Logic/BMG

■ BY LARRY FLICK

NEW YORK—After more than 15 years of remixing countless pop and dance music hits, club kingpin Todd Terry is stepping out as a recording artist in his own right with "Ready For A New Day," a new Logic/BMG collection that illuminates his skills as both an underground tastemaker and a pop renegade.

When it rolls into stores May 17, the album will be fueled by the anthemic single "Something Goin' On," which is the Hot Shot Warner on Billboard's Hot Dance Music/Club Play chart this issue at No. 31. Sporting flashy lead vocals by club icons Martha Wash and Jocelyn Brown, the house-rooted jam has also been rapidly gathering mix-show radio airplay since its May 22 release.

"Our mix jocks love it," says Erik Bradley, music director at WBBM (B-96) Chicago. "It's working extremely well for them."

"Something Goin' On" is actually the sequel to "Keep On Jumpin'," a 1996 worldwide radio and club hit that Terry also recorded with Wash and Brown. Their initial collaboration is featured on "Ready For A New Day," as well as individual recordings by the singers. Also making vocal appearances on the album are disco veterans Shannon and soul stylist Bernard Fowler. The singers agree that Terry's vision of merging the club and pop worlds on the album was key in drawing their participation.

"He pulled it off," says Wash with a smile, adding that the project works mostly because Terry is "always willing to listen to you when you have something to bring to the piece, and he did that with all of these people who have different styles."

It's the diversity of "Ready For A New Day," which combines elements of house, gospel, pop, break beat, and Miami bass, that should help it rise above the rush of street-leaping projects hitting retail this summer.

"He pulled it off," says Wash with a smile, adding that the project works mostly because Terry is "always willing to listen to you when you have something to bring to the piece, and he did that with all of these people who have different styles."

(Continued on page 95)

outlet in San Francisco. "This album has a lot of depth. Of course, it's still like crazy to fans of Todd and the singers on the album, but I also think it will eventually sell to the same 30-something professionals who are starting to buy records by La Bouche or those 'Dance Mix U.S.A.' compilations."

Kelly Schweinsberg, GM of Logic, is banking on the album having strong crossover legs by heavily targeting top 40 stations out of the box. Since Terry



TODD TERRY

is not a traditional performer, he'll be making a series of DJ appearances around the country throughout the summer, playing clubs and top 40 mix shows. He is already slated to do a two-hour on-air stint on KACD/KBCD (Groove Radio) Los Angeles/84.10. WKTU New York will co-host a party celebrating the release of the album at Club Carbon June 26, giving away tickets to the event on the air.

Additionally, Shannon, Wash, and Brown will be doing a series of club performances in support of the project in June and July.

Although Logic has just leased a clip in London for "Something Goin' On" with director Brett Turnbull and has just begun soliciting top 40 airplay for the single, Schweinsberg is already looking ahead to the project's next single, the Shannon-fronted "It's Over Love," which is set for a September release.

"We're seriously looking at actively working this record for the next year or so," she says. "And we're not letting anything happen by chance or at the last minute. When the dust settles on the '90s, this will go down as one the

decade's most memorable albums. Those are mighty big words. I know, but I actually think they're realistic, too. After all, we're talking about an album by one of dance music's most important and influential producers."

Terry says he first immersed himself in dance music 15 years ago, "assuming every possible record from Europe" while sharpening his turntable mixing skills in his native Brooklyn, N.Y. It was the beginning of what he describes as a lifetime affliction for the club scene abroad. He ultimately wound up finding his first bit of success as a DJ in the U.K. and Europe.

By 1994, Terry's reputation abroad had begun to boom back to the U.S. In addition to DJ appearances, he was gathering raves for recording such new-classic underground house jams as "Take You To Love" and "Summ' High Say," which issued on various indie labels under names that included the Todd Project and House of Gypsies. All the while, Terry continued to break new ground as a remixer of hits for such acts as Janet Jackson, Annie Lennox, George Michael, and Björk.

All the while, Terry continued to break new ground as a remixer of hits for such acts as Janet Jackson, Annie Lennox, George Michael, and Björk. All the while, Terry continued to break new ground as a remixer of hits for such acts as Janet Jackson, Annie Lennox, George Michael, and Björk.

In 1995, his remix for Everything But The Girl's "Missing" became a worldwide smash, giving the enduring British duo its first-ever stateside hit. He continues to merge the worlds of pop, rock, and dance music by reconstructing singles like "Stupid Girl" by Garbage and "Love Train" by the Cardinals, among others. He can also be heard on the triple-platinum-selling soundtrack to "Space Jam" by way of his production of "Givin' U All That I Got" by Robin S.

"It's truly been a case of having the best of all possible worlds," Terry says. "It's been great to take what I would do for the clubs and use it to something that can reach a wide audience. Success is great when you don't have to compromise yourself along the way."

RECORD COMPANIES. Mike Griffiths is appointed CFO for V2 Records in New York. He was director of finance for Sony Independent Network Europe.

Jay David Saks is promoted to VP/executive producer for BMG Classics in New York. He was executive producer for Tom Evered is promoted to VP/GM of Blue Note and Metro Blue Records in New York. He was VP of marketing.

Joe Records in New York appoints Rose Noone and James Dowdall VPs of A&R. They were VP and senior director of A&R, respectively, at Island Records.

David Pakman is appointed senior director of business development for NZK Entertainment in New York. He was interactive music manager at Apple Computer Music Group.

Virgin Records in New York appoints Cary Vance senior director of promotion, promotes Mike Easterlin



GRIFITHS

SAKS



EVERED

NOONE



DOWDALL

PAKMAN



VANCE

SHERMAN

to national director of promotion, and names Lisa Glanville Los Angeles regional marketing director. They were, respectively, senior director of promotion for Robbins Entertainment, West Coast regional marketing director, and Southwest regional promotion representative for Revolution Records.

Capital Records in Hollywood, Calif., names Robert Gandara senior director of marketing planning, Rose Lee senior marketing analyst, and Michael White, Gita De Santis, and Nancy Peponis marketing directors. In London, Capital in Hollywood appoints Jer-

aid Dotson director of business affairs. They were, respectively, senior director of financial planning at Virgin Records, account sales/service representative for Broadcast Data Systems, director of field marketing at Capitol, director of radio promotion at Reprise, manager of strategic marketing at EMI Music Distribution, and an associate with Irk & Mandala.

Joey Vendetta is named director of national rock promotion for the Elektra Entertainment Group in New York. He was assistant PD/host of

"Six O'Clock Rock Report" for CILQ Toronto.

Ben Maltz is appointed director of finance for GRP Recording Co. in New York. He was associate director of financial operations for Elektra Entertainment Group.

Restless Records appoints Seth Gershman East Coast regional promotion director in New York and Sharon Doherty Midwest regional promotion director in Chicago. They were, respectively, director of promotion for Zero Hour Records and promotion & publicity coordinator for

EMI Music Distribution.

Rhino Records in Los Angeles appoints Wayne Herfford VP of human resources and Ted Myers A&R manager and editorial supervisor. They were, respectively, associate controller for the Recording Industry Assn. of America and A&R coordinator.

RELATED FIELDS. Cary Sherman is named senior executive VP and general counsel for the Recording Industry Assn. of America in Washington, D.C. He was a partner with Arnold & Porter.

EXECUTIVE TURNTABLE

# Binnymen Back Under Old Name

## 'Evergreen' Album Finds Band At London

■ BY CRAIG ROSEN

LOS ANGELES—When Echo & the Bunnymen principals Paul McCulloch and Will Sergeant reunited in 1995 under the Elektrafraxion moniker, few took notice. Two years later, McCulloch and Sergeant are still together, but now it's under the Bunnymen banner, with bassist Les Pattinson back in the fold.

With "Evergreen"—the founding members' first album in nine years, due July 15 on the band's new home, London Records—McCulloch is optimistic that the Bunnymen will once again find success on both sides of the Atlantic.

"When I agreed with Will that we should do the Bunnymen again, the first thing I said was, 'We've got to attempt to make the best record we have ever made,' and I think it is in a lot of ways," the singer says. "I think it's the most consistent batch of songs we've ever made."

But don't let another nostalgia-fueled comeback. "We didn't want to come back and make it some sort of a revival thing," he adds. "It had to have heart and soul."

In fact, McCulloch now claims that his heart was never quite in Elec-



ECHO & THE BUNNYMEN

trafixion, a vehicle that he and Sergeant used to meet their working relationship and explore grunge sounds.

"It was a good thing to do, but I must prefer this album. To me, it's a million times better," McCulloch says. "It's how I like to sing, rather than force a rock'n'roll style... I basically hated the name [Elektrafraxion] from day one. In the back of my mind, I kept saying to myself, 'I'm not in Elektrafraxion, I'm in Echo & the Bunnymen.'"

Instead of the Brit-grunge of Elektrafraxion's "Burned," "Evergreen" evokes the lush atmospherics of late-period Bunnymen, the era that produced one of the band's most striking tunes, "The Killing Moon."

McCulloch calls the band's sound "timeless," and modern rock radio programmers seem to agree.

Says WHFS Washington, D.C., music director Pat Ferrise, "It sounds like Echo & the Bunnymen, but it's not like they are trying to clone one particular period of their career. Let's get a signature voice that lets you know right away who you are listening to."

Although the track did not officially serve as the album's first single, "I Want To Be There (When You Come)" to modern rock, college, triple-A, mainstream rock, and top 40 until June 2, several modern rock stations, including WHFS, jumped on the track early.

Part of the reason the station was quick to play the track was because

(Continued on page 14)



**Golden Pipers.** The Verve Pipe, which was picked as one of the best unsigned bands in the country by *Billboard* in December 1994, received a gold record for its RCA debut, "Vitamin." Shown, from left, are Hugh Sarrett, VP of marketing and artist development for RCA; Strauss Zelnick, president/CEO of BMG Entertainment; band drummer Doug Brown; Jack Jayner, executive VP/CMO of RCA; band keyboardist/percussionist Doug Corella; bassist Brad Vander Ark; and Brian Vander Ark, lead vocalist. Brian Vander Ark, guitarist, A.J. Dunning; Bob Jamison, president of RCA Records; and Brian Malouf, A&R staff producer for RCA.

# Sub Pop To Spread; Music Biz News

## Maxes Out; Genesis Vocalist Named

**SUB SWITCH:** Sub Pop Records has altered its relationship with Warner Music Group (WMG), which owns 49% of the Seattle-based indie label releases can go through a WMG label. Previously, releases went through Elektra.

According to a WMG representative, "The relationship has been broadened so when the label can make a bid for a project. The relationship in the past was that Elektra would market the [Sub Pop] records it chose."

The representative gave no reason for the change, but according to sources, the relationship between Sub Pop and Elektra has been shaky for quite some time, with few of the records that came through the Sub Pop/Elektra pipeline living up to expectations. One source says it's unlikely that any future Sub Pop albums will be funneled through Elektra.

The first act affected by the change is Pixie. On June 2, the band's new album will rerelease "Cerberus." The album originally came out on Sub Pop last fall. Both Sub Pop and Elektra Entertainment declined to comment.

**MY HEAD IS STILL REELING:** If the recent activity in the music community didn't leave you feeling battered and bruised, you might want to check for a pulse. On the business side, the U.S. corporate management layer of EMI-Capitol Music Group North America was disbanded, with some 85 staffers losing their jobs. At Geffen, another 20 employees were ousted in a move that many believe could be the start of a restructuring among Universal Music Group affiliated labels.

Mariah Carey and Sony Music Entertainment president/COO Tommy Modola announced they were separating following nearly four years of marriage. Sources swear the split will not affect Carey's career. Her next label will be out by year's end on Columbia or Crave, the Epic-distributed label she started last year.

As many people also know, four talented artists died: Tim Taylor of Brainiac died May 23 in a single car crash, and Jeff Buckley was presumed drowned after disappearing in a marina in Memphis, although at press time his body had not been found. Both Taylor and Buckley, neither of whom was close to approaching the peak of his career, were working on new albums at the time of their deaths. Also, Doc Chesnut, who at 92 was more active than many half his age, died June 2 of a cerebral hemorrhage. The jazz trumpeter had recently released a live album with 23-year-old trumpeter Nicholas Payton. Finally, songwriter/performer West Arkeen, most notable for his work with Guns

N' Roses, died of an accidental overdose.

The good news is that both Bob Dylan and Neil Young seem to be on the road to recovery. Dylan was released from the hospital June 2 after being treated for histoplasmosis, an infection that causes swelling of the sac surrounding the heart. Young is recovering from cutting the tip of his left index finger while making a ham sandwich (remember, they say the kitchen and bathroom are the most dangerous rooms in the house). Both legends had to cancel some tour dates, but remarkably both may be back on the road by the end of summer.

As a reporter covering the industry, I sometimes get caught up in the story and forget, as callous as it sounds, that people's lives are affected by this stuff every day. Recent activities have been a hell of a reminder:

**THIS AND THAT:** Ray Wilson has signed with the new label of Genesis. He replaces Phil Collins, who left the group last year to concentrate on his solo career. Wilson, 28, sings lead on all 11 tracks of the forthcoming album.

coming set "Calling All Stations," which is slated for late summer release in the U.S. and Canada on Atlantic... Although the label may yet to confirm it, XTC looks to be headed for V2... Madonna will start alongside Goldie Hawn in the film version of "Chicago." The Tony-sound winning Broadway musical, Madonna will play Velma Kelly, the juilted player by Bebe Neuwirth on Broadway. Hawn will play Rosie Hart in the Miramax production... "Rounder Records" act Brave Combo has been commissioned to record three Elvis Presley tunes and create an original piece of music to be used by 1997 U.S. National Ice Dance champions Elizabeth Punsalan and Jerod Swallow. Punsalan & Swallow have skated a steamy program to Brave Combo's track "Records" in the past and will likely use the new tune for the 1998 competitive season, which includes the Winter Olympics in Nagano, Japan. Brave Combo's latest album, "Group Dance Epigone," is due Tuesday (10/1).

**ON THE ROAD:** Live kids off a tour July 25 in Hershey, Pa. Also on the bill are Luscious Jackson and Fun Lovin' Criminals... Bettie Servetto has landed the opening slot for nearly three weeks of dates on the Counting Crows/Wallflowers head tour... The Radar Brothers and the Kelly Deed 6000 are on a club tour through July 6... Papa Frits with opens the Hang Ups by playing blues through June 22.

Assistance in preparing this column was provided by Terri Horak.

# Verve's Brown Comes Out

## Swinging With 'Gate' Set

■ BY CHRIS MORRIS

LOS ANGELES—Verve Records sees a hitherto-unanticipated market for 73-year-old veteran singer/guitarist Clarence "Gatemouth" Brown's forthcoming big-band album, "Gate Swings," which arrives July 15.

David Nieldh, VP of Verve Records U.S., says, "One of our goals is to try to get this heard by a younger audience. With Zipper and things like that, there seems to be a taste for that kind of swing music, and this is about as authentic and original as you can possibly get... We will work very carefully through our field marketing people to try to get this heard in more

alternative spaces than we could normally go with a blues record."

For "Gate Swings," which marks Brown's 50th anniversary as a recording artist, the eclectic performer is making something of a return to his roots. For his first sessions, cut for L.A.'s Aladdin Records in 1947, the musician fronted a big band led by Maxwell Davis.

"I'm the one who did the big-band thing to start with, and a lot of people followed my trend," Brown says. "Bob Willis, all them people, they come up with Texas swing, but it wasn't nothing like what I was playing." It was strictly country, but just added horns. I was doing 'big-band stuff back in them days... I was, let's say, round the first guitar player [who] ever took a guitar and worked with a band that was swingin'."

Of his decision to cut a new album of bluesy big-band pieces, Brown says, "I had a feelin' and could see where

(Continued on next page)

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## Capitol Betting Dandy Warhols Still 'Rule OK' On 'Come Down'

■ BY DOUG REECE

**LOS ANGELES**—It might appear that the members of Capitol recording act the Dandy Warhols have a lot to live up to when their sophomore album, "The Dandy Warhols Come Down," is released July 15.

The act, whose critically praised 1995 Tim/Kerr Records debut, "Dandys Rule OK," sparked a botched contested major-label bidding war, began making a name for itself outside of its Portland, Ore., home market when the first single from that album, "The Dandy Warhols' T.V. Theme Song," landed on several radio stations and MTV's "120 Minutes."

However, as Dandy Warhols lead singer/guitarist Courtney Taylor notes, labels had to get over their excitement about Northwestern grunge before taking notice of the band's colorful pop.

"When we came up, there were a group of bands that didn't get much recognition because people weren't appreciating what it was we were doing," says Taylor. "A lot of us were more influenced by *Galaxie 500* than the post-pubescent, fanzine, Nirvana-angst, college thing that was so prevalent at the time."

Capitol VP of A&R Perry Watts-Russell, who signed the Dandy Warhols and their Tim/Kerr label-mates Everclear, says his immediate

reaction to the former was one of curiosity.

"It confused me," says Watts-Russell of "Dandys Rule OK." "It wasn't the type of thing that I would instantly run out and buy. It was very eclectic and jumped all over the place, but I wanted to keep listening to it to sort it out in my brain and get a handle on what they were about."

Watts-Russell says he eventually came to appreciate the band's experimental tendencies, even after frustrations in the studio

resulted in an extended period of post-production tinkering on the new album.

A tongue-in-cheek biography written by Dandy Warhols drummer Eric Hedford describes Capitol's reaction to the early recordings: "There's no song!", and the band's response, "Songs? Oh, we thought you wanted something new."

"It wasn't that we told them the record they were delivering to us was unsatisfactory," says Watts-Russell. "They were the ones who decided it wasn't good enough, and as a result of that decision, we put the whole thing on hold until they could go back in after a break with a com-

pletely different procedure."

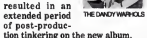
The band's perseverance has resulted in a glorious final product. The group lays out a lush carpet of sound capable of inducing psychedelic daydreams.

"I always kind of wanted to get a big, wraparound sound that fills the space of the room it's in," says Taylor. "That hadn't occurred to me until a couple of years ago, when I saw Stereolab play in this huge, empty room. [Their songs] just flooded out of the speakers so warm and full, and that's when I realized that that's what music should do."

The act continues its habit of mixing such hooky and immediately accessible pop tunes as "Minnasoter" and the album's first single, "Not If You Were The Last Junkie On Earth," with more esoteric, fanciful material.

"With the first album, we had about 10 days in the studio," says Dandy Warhols guitarist Peter Holstrom. "This time we had a lot of time to play around with different things that sounded good. We recorded it in about a month, but the mixing seemed to take forever."

Watts-Russell says the decision to move back the release date of the album was not due to its prolonged recording process. Rather, the label wanted to make sure that it had time to properly set up the album amid major new releases by Foo Fighters.





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# Artists & Music

## BUNNYMEN BACK UNDER OLD NAME

(Continued from page 11)

the Bunnymen were among the featured attractions at the station's annual HFSival at RPK Stadium, which was held May 31.

"It sounds great on the air, and the fans seem to be glad that the band's on the bill," Feltre says.

Initially, the label plans to court the old Bunnymen faithful through the festival shows, while luring new fans with a World Wide Web site and listening posts at retail.

Press, which has been positive in the band's U.K. home base, will also be a key factor. Tusqueillas also downplays any mention of the word

"comeback."

"It doesn't feel like a comeback," she says. "They're not desperately clinging to the past, and Ian looks great and surprisingly modern. He even has an updated version of his hairdo."

McCulloch says that many of the songs on "Evergreen" were "kicking around for years" while, in the back of his mind, he hoped for a Bunnymen reunion. One track, "Baseball Bill," was actually recorded by Elefantre and released in 1996 as a limited-edition colored-vinyl 7-inch single on the New York-based Press Records/SpyFink imprint.

At the time of that single's release, McCulloch says, he was "sick of the corporate machine." Eventually, McCulloch and Warner U.K., which had been his home since the age of 19, parted company. "I had a great time on Warner and a lot of friends at Warner, Sire, and Elektra, but when you're with someone like that for that long, they kind of lose the sense of what they are supposed to do with you."

However, Warner U.K. hasn't completely severed its relationship with the band. On May 29, the label issued "Ballyhoo," a new greatest-hits pack-

age compiled and packaged with input from the band. (The album has yet to be scheduled for U.S. release.)

After signing with London, the group was pleased to find that the label gave it free rein to self-produce "Evergreen."

To replace original Bunnymen drummer Pete De Freitas, who was killed in a 1989 motorcycle accident, the band recruited Michael Lee, on loan from Jimmy Page & Robert Plant.

McCulloch says, "We didn't want to use any other drummer, so we worked with their management."

Jimmy Page sent a fax to our tour manager saying that he got a copy of our album and he thinks we're the best band on the planet."

While McCulloch will accept praise from the legendary Led Zepplin guitarist, he is still not a big fan of U2, a band he was quick to publicly criticize in the '80s.

"I said that they appealed to the lowest-common-denominator emotions and were flap-waving born-again, and now they're the born-again Village People."

## THE DANDY WARHOLS

(Continued from page 12)

mainstream and underground audiences.

"They sort of combine the lush, psychedelic sound of Velvet Underground and the bounce pop sensibilities of the Monkees," he adds. "They're credible in the indie world, but they write these powerful, commercially sound songs."

Still, Watts-Russell says the label aware that the anti-drug message on "Not If You Were The Last Thing On Earth" could be misconstrued to the detriment of the band.

"When you make a record that has this sort of artistic breadth, your potential is huge. But at the same time, there could be some mistakes," says Watts-Russell. "If [the song] is wrongly misinterpreted as some sort of endorsement for drug use, it could keep it from being played on many pop stations. But if people are going to make that kind of decision based on the title, so be it."

A video for the first single, shot by fashion photographer David LaChapelle, should also turn heads. The clip features an outlandish game-show theme where contestants "win" the consequences of their vice.

Though originally a skeptic, Terry Currier, owner of Portland-based two-store Web Music Millennium, says he has been won over by the new album.

"Personally, I always thought the band was OK, but that there was just too much hype around them," he says. "I've listened to a new record about 30 times, and there are tracks on there that are simply amazing and could really break them out nationally."

Tim Kerr will release a vinyl version of the album at the same time the CD/cassette is released.

The act could also be lifted from a still-to-be-titled independent documentary featuring released this summer that focuses on the Portland music scene.

## Continental Shift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**MINNEAPOLIS:** You could say that it's the artist formerly known as Prince's fault that Greazy Meat became a band. The Minneapolis-based act would have never taken its funk/rock/soul/house/jazz sound to the stage had it not been for his purple-haired decision to abort a studio album that saxophonist Brian Gallagher had recorded. But instead of mourning their misfortune, Gallagher and his Greazy compatriots took to local stages. They secured a weekly gig that achieved attendees (frankly, numbering as many as 1,000) with everything from covers of Sheryl Crow to the Temptations and hooked up with a pool of artists, dancers, and others to create a mind-boggling multimedia stage show. The best of talent that makes up Greazy Meat, including producer John Fields (Rembrandts, Honeydew), percussionist Ken Chastain (Paul Westerberg), keyboardist Tommy Barbarella (Prince), and bassist Jim Anton (Blue Man Group), was more than enough to prompt the group to lay down its own tracks.



GREAZY MEAT

World Greaze, released in July '96, is the band's collage of hopped-up soul, pop-rock, and funky contortions and sold more than 4,000 copies. Unsatisfied with just one representation of its ideas, the group then released its "Digging World Greaze." Released this past March, the album has sold more than 600 copies. Fields is reading the next album, which he says echoes Beck more than old-school R&B. Contact Willie at 612-824-6499 or E-mail info@greazymeat.com. VICKIE GILMER

**ALEXANDRIA, VA.:** Marge Calhoun's unique artistic vision and commitment to songwriting allow her to seamlessly graft a succession of musical styles onto her country roots. It is such versatility that makes her highly personal songs ring with both honesty and emotion. "I'm an army brat's wife," Calhoun says. "I have mongrel roots, and my music is just an amalgamation of all those influences." The resulting combination of folksy ballads and punchy, rock-framed songs is anything but uneven, and her love for country music shines brightly through any style she tackles. A five-year veteran of the music scene, Calhoun has steadily built both her name and a solid following and has done so without benefit of a commercially available release. That is, until this spring, when "Freedom In Captivity," a 13-song collection produced by Kathy Mattena's violinist Jonathan Yudkin, was released. With gigs at New York's Bottom Line, Nashville's Bluebird Cafe, and the Barn of Wolftrap in northern Virginia, Calhoun's reputation as a sterling songwriter and strong live act preceded her recording debut. Being held in such regard not only led to supporting slots for artists such as Buck Owens and Joe Ely, but also gave Calhoun the chance to jump on cuts from the likes of Bob Dylan, the Roots, tracks from the album have popped up on playlists from WFLS Fredericksburg, Va., to WFUV New York. Acclaim from the Songwriters Association of Washington and the Washington Area Music Assn. fresh out her résumé. "There's always going to be a hint of country in everything I do," Calhoun says, "but that doesn't mean I can't drift a little further from the shores of twang once in a while." Contact Michael Jawarek at 703-329-8078. J. DOWGILL

**MIAMI:** With a national fan base, three indie CDs, a home in Miami's oldest blues club, and now a coveted spot on the "orchestra" in Jimmy Buffett's new musical, voodoo blues band Iko Iko is on a roll. Although it has gone through several incarnations (one included Mavericks guitarist Nick Kline), the constant has always been roots-soul singer/songwriter Graham Dorr, whose imposing presence and offbeat, down-and-dirty blues howls define Iko's sound. The band's latest CD, "Protected By Voodoo," was released last July and has already sold close to 1,800 copies. As the long-time house band at famed club Tobacco Road, Iko Iko has jammed with Bo Diddley, Jim Belushi, Stephen Stills, and Bobby Keys, as well as with Slash and Quentin Tarantino, who both showed up on one wild night. Buffett, who plans to open his new musical, "Don't Stop The Carnival," in Miami, gave Iko Iko the nod. The band is supplementing its rep to fill out a nine-piece group. Iko Iko sat in on the entire rehearsal process, often playing the music as fast as Buffett was composing it. "It was total rock camp," marvels Dorr. A national tour of the show is possible soundtracking the tour. Iko Iko also has film projects in the works, appearing in Martin Scorsese's remake of "Casino," and has just finished tracks with Buffett for Jodie Foster's new movie, "Contact." Contact Daniel East at 610-337-7000.

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—England's New Musical Express

# TAKE THAT'S BARLOW

(Continued from page 2)

storm."

Barlow has also recorded versions of "So Help Me Girl" in French and Spanish for use in those markets.

Barlow is the third member from the five-member Take That fold to be walking a solo path. Mark Owen, also with RCA, has had two U.K. chart singles and somewhat muted success with the album "Green Man," while Robbie Williams has had two high-charting singles on Chrysalis. Barlow, generally accepted as the musical linchpin of the erstwhile, multiplatinum pinups, has no qualms about his new role.

"I'm a pop songwriter. I write middle-of-the-road pop music," he says. "It's beautiful, comfortable, and natural for me. The groups which appeal to 10-year-olds are the most important acts. For example, the Spice Girls might be the first record that many teenagers bought. It's set them up for a lifetime of going to concerts. That's how our industry survives."

"I hope I'm taking my audience with me," he continues, "(but) I hope I attract a new audience every time. You don't pick your audience, it picks you."

"Open Road" was originally due for release last year but underwent considerable reshaping under the guidance of Arista president (U.S.) Clive Davis, who connected Barlow with several key American writers and producers.

Barlow recalls a key meeting with Davis at a BMG conference at Laguna Beach, Calif. "Our deal with Arista had dissolved, and Clive took up the option on me," he says. "I asked, 'Do you think there's one or two people I could work with while I'm over here?' Meetings were arranged with songwriter Diane Warren and producer David Foster. 'I was so inspired by what I found working with them,'" says Barlow.

Buttons were also pressed for him to work with producer Walter Afanasieff, and some of the songs already recorded in the U.K. made way for these collaborations. Among them, "So Help Me Girl" was an old country song by Howard Perlew and Andy Spooner that Davis was saving for a "special artist."

Dropping some of his own material was no problem, says Barlow. "At the end of the day, if Diane's songs are better, then I want to have a hit record." The song "My Commitment" is listed as a Barlow-Warren composition.

Barlow's songs are published by EMI.

Andy Smith, rock floor manager at Tower Records in Piccadilly, says that "Open Road" was "hanging in there" in its second week at retail for the London store. Referring to Barlow's Take That past, he adds, "He's definitely going to be the most popular of all of them. He's going to hit a totally different audience."

Morgan, program coordinator at AC WLPW New York, says that Take That's "Back For Good" is still featured on the station as a recurrent but notes it was the group's only song to make an impression in the U.S.

Such is Barlow's pre-eminence in the U.K. that he was last month able to unveil a star statue of himself at the Rock Circus in London's Piccadilly Circus, but as he attempts the transition from heartthrob to mature album artist, he points to a prominent predecessor who made that change.

"We can go from being a teenage idol to being a serious artist [in the U.K.]," he says. "George Michael proved that."

Photo: John Williamson Model: Peter Jones



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Soon As I Get Home  
SEAN "PUFFY" COMBS  
FAITH EVANS  
Kevin Cotton  
Carl Thompson  
R&B

Stand Up  
VICTOR ROMEO  
Dewey B.  
Latanza Waters-Brown  
DANCE

The Crossroads  
ERNEST ISLEY  
MARVIN ISLEY  
O'KELLY ISLEY  
RONALD ISLEY  
RUDOLPH ISLEY  
CHRIS JASPER  
Anthony "Krazy Bone" Henderson  
Steven "Layzie Bone" Howse  
Bryon "Bizzy Bone" McCane  
Charles "Wish Bone" Scroggs  
R&B + RAP

The Lover That You Are  
DAVID MORALES  
Carla Bienco  
DANCE

Tonite's Tha Night  
JERMAINE DUPRI  
Ralph Aikens  
Tyrone Crum  
Keith Harrison  
Robert Neal Jr.  
Roger Parker  
Clarence Satchel  
R&B + RAP

Touch Me Tease Me  
DARYL L. YOUNG  
Meryl J. Bige  
Case  
Foxy Brown  
Kenny "Smoove" Komegaya  
J.B. Weaver  
R&B

Whai Kind Of Man  
JEFFREY ALLEN  
RICKY KINCHEN  
KERI LEWIS  
HOMER O'DELL  
STOKLEY  
LAWRENCE WADDELL  
R&B



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**FILM UP.** The O'Jays' Walt Williams, Eric Grant, and Eddie Levert do a run-through on the video shoot for the single "What's Stopping You." The act's latest album, "Love You To Tears," on Global Soul/Volcano Entertainment, streets July 15.

## Black Music Month Official; New Label Knows No Limits; The Best Criticism Is Constructive

**A** CAPITOL EVENT: The California State Legislature has passed a resolution proclaiming June Black Music Month. The proclamation, known as Assembly Joint Resolution 24, was authored by Assemblyman Kevin Murray, D-Culver City, who is chairman of the California Legislative Black Caucus.

Murray is also an entertainment attorney and former agent with the William Morris Agency.

"From a cultural standpoint, black music has made considerable contributions to the state of California, the U.S., and the rest of the world," Murray says. "From the popular recording acts out of the Bay Area to Motown's move to California to the music groups and businesses that are home-grown in Southern California, African-American music has historically been one of the greatest music genres for generating revenue in the city of Los Angeles and around the world. In California, we wanted to officially recognize that fact."

Murray also cites the musical careers of African-Americans from decades long past.

"The jazz and blues clubs on Central Avenue [in Los Angeles] contributed greatly to the music psyche of America, beginning in the '20s and '30s all the way through the '60s," he says. "Many of the most important musicians of the day played in venues along that street."

**WHO ARE THESE GUY?** No Limit Records continues to score big with consumers (Billboard, March 22). Currently, the Priority-distributed label has five sets on the top R&B Albums chart. Labels was a top six record; four were released just this year, and three are currently in the top 20. "I'm Bost It," the label's first soundtrack, debuted last issue at No. 1.

It's always amazing to watch a small label come seemingly out of nowhere and "suddenly" be on top of the world. And while New Orleans, the label's home, is a music center in its own right, it's hardly known nationally for the kind of hip-hop that comes out of urban music municipalities like L.A. and New York. No Limit's success tends to reinforce the trend of musical regionalization; rich pockets of gold and platinum are being mined from such markets as Chicago, Houston, Miami, and elsewhere (Billboard, May 24).

In an effort to highlight these hot spots, Billboard's sister publication R&B Airplay Monitor will feature eight regional charts starting with the July 11 issue.

**CAREFUL WHAT YOU ASK FOR.** Many times, labels and artists phone requesting feedback or reviews of records, only to rant when given an unfavorable opinion. Recently, I received a request from an artist to review a

debut solo album on which he wrote, produced, and performed.

After I began a critical evaluation of the project, the artist became irate because his enthusiasm for the record was not shared. This led to the angry artist terminating our phone conversation prematurely with prejudice.

Since the CD's packaging was first-rate and because he was making it available to consumers (through independent means) and claimed the first set as professional recording. As such, my critique to him bore professional standards.

Although the album demonstrated that significant effort was put into its construction, it was ultimately lacking for several obvious reasons. The vocalist was consistently off-key and warbled sharp throughout the album. Additionally, the project did not measure up production-wise; it was riddled with inconsistent quality. The creator's song construction and arrangements were promising on some tracks. However, the project ultimately was reminiscent of an unsigned artist's demo efforts.

Unfortunately, the disappointed artist concluded the conversation before he could receive a complete review of his work, which would have included suggestions for improvement. The moral for artists claiming their music is the bomb is this: If you're looking for an honest opinion of your work, understand that you'll get it, and sometimes it won't be so easy to hear.

**BITS 'N' PIECES.** From Artist Award Dayle Deanna Schwartz has penned "The Real Deal: How To Get Signed To A Record Label From A To Z" (Billboard Books). The text explores the importance of artists honing their talent and offers legitimate options for breaking in the music business... Vibe Magazine, which recently acquired a sister publication, Spin, has joined forces with Walt Disney World Resorts to present Vibe Live! Celebrating Black Music Month. The concert event will be held Thursday (21) through Saturday (14) at Pleasure Island in Lake Buena Vista, Fla., and features more than a dozen record acts, including the O'Jays, Mint Condition, Changing Faces, Dru Hill, and Ar Yet... Badami Productions has inked a deal with TV syndicator Baruch Entertainment to produce "The Holiday Gospel Music Event," which takes place Oct. 11 at the Great Western Forum in Los Angeles. Directed by Emmy award-winning Tony Chalmers, the show will be taped for later broadcast. Producer Frank Badami describes the two-hour special, which is slated for a live time during the holidays, as "nonstop, wall-to-wall music." Though the lineup is pending, organizers expect a stage filled with secular and nonsecular artists.

## Motown Offers A Peek At Shades All-Right Quartet Spans Pop, R&B Genres

■ BY J.R. REYNOLDS

**LOS ANGELES**—Although Motown released the first single from Shades nearly a year ago, label executives say they are on track to break the act's self-titled album when it's released July 15 worldwide.

"Shades" features tracks that span the R&B and pop realms. The quartet co-wrote four songs on the set, including the first two singles.

Says group member Monique Peoples, "Everyone from little kids to their grandparents should be able to find a



SHADES

song that they can appreciate and listen to together."

Monique is joined by Danielle Andrews, Tiffanie Cardwell, and Shannon Walker Williams. The four women, who use their first names only as performers, met while attending Northwestern University in Boston.

"Our songs range from feel-good, pretty songs, [and] sexy love ballads to songs that are meant to encourage and uplift young women and everything in between," says Shannon.

"Tell Me," the group's first single, was released June 20, 1996. The catchy R&B single peaked at No. 34 on the Hot R&B Singles chart and No. 50 on the Hot 100. According to executives, "Tell Me" received significant airplay at local and national R&B clip shows.

Motown senior marketing VP Virgil Simms says the choice for the follow-up single was initially difficult because the album hadn't been completed. Rather than "just throw another one out there," he says, executives decided to wait.

"The early indications are that people were already familiar with Shades when we finally released 'Serenade,'" Simms says. "The delay hadn't seemed to hurt the act."

Although enveloped in contemporary R&B rhythms, "Serenade" has a decidedly old pop feel to it—in part due to the song's catchy loop of "True," Spandau Ballet's popular 1983 single. "True" was also sampled in 1991 by PM Dawn on its hit "Set Adrift On Memory Bliss," which reached No. 1 on the Hot 100.

Because of the loop's familiarity

among pop consumers, "Serenade" was serviced May 20 to top 40 and crossover stations; it will be serviced to R&B programmers as the single develops.

"The record fit in with those formats because of the familiar hook," says Simms.

Motown executives are confident they will be able to maintain interest among R&B programmers as they attempt to break "Serenade" at pop stations. "We went to L&B first with the first single, then crossed it pop now we're going to pop first with 'Serenade' before crossing it to R&B," Simms says. "Our goal is to make Shades stand out from the other girl groups, and we're doing that by using the different song styles that are in our album."

Equally hopeful about future prospects, the members of Shades say a key component that will set the act apart is its distinctive personalities.

"Each one of us has a unique lead singing voice, personality, and musical influences that will allow [individual consumers] to be able to relate to at least one of us," says Danielle. Adds Tiffanie, "In addition to showing [individuality] through our music, we'll also do it onstage, in videos, and when meeting people in person. It's important to us to portray the same image that we live everyday."

Executives cite the act's promotional tour as a key component to conveying Shades' identity. To that end, the act performed during April's Impact's Super Summit XI, then began promotion dates May 1 in Las Vegas and worked its way east, concluding the tour June 1 in Providence, R.I.

The label serviced the "Serenade" video May 5 to BET, the Box, and local video programs during the act's stop at radio, clip shows, and retail and its website, the press.

The label also distributed Shades postcards at venues in the various markets visited.

In an effort to further broaden the act's demographic reach, Shades recorded a Spanish version of "Serenade" that will be serviced to Spanish-speaking stations sometime during the English version's lifetime.

The label hopes to send the act, which is managed by L.A.-based South Pass, on a concert tour sometime this fall.



**Show Me The Honey.** Heartthrob Interscope quartet Blackstreet kicks it in the green room with Oscar-winning actor Cuba Gooding Jr. following its performance on "The Tonight Show With Jay Leno." From left: rappers Blackstreet's street's Eric "Black" Hancock and Eric Williams, Gooding, and Blackstreet's Teddy "Street" Riley and Mark Middleton.



COMPILED FROM A NATIONAL SAMPLE OF RETAIL  
STORE SALES REPORTS COLLECTED, COMPILED  
AND PROVIDED BY **SoundScan®**

JUNE 14, 1997

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
			*** No. 1 / Greatest Gainer ***		
1	2	2	GOD'S PROPERTY FROM KIRK FRANKLIN'S NO NATION	GOD'S PROPERTY	1
1	1	1	IM BOUT IT	IM BOUT IT	1
3	1	1	MARY J. BLIGE MCA 1150P (D) 961615	SHARE MY WORLD	1
4	5	2	THE NOTORIOUS B.I.G. (D) 961617	LIFE AFTER DEATH	1
5	2	11	KRS-ONE JIVE 4100P (D) 961618	I GOT NEXT	2
6	6	5	ERIKH BARRA JIVE 4200P (D) 961619	SAOJAHIM	3
7	4	28	BOOT CAMP CLIN. DUB 1200P (D) 961620	FOR THE PEOPLE	3
8	7	4	HEAVY D. DUTYON. DUTYON 1200P (D) 961616	WATERBED	3
9	8	5	SOUNDTRACK COLUMBIA 47917 (D) 961615	LOVE JONES. THE MUSIC	3
10	9	6	SCARFACE JIVE 4100P (D) 961617	THE UNTOUCHABLE	1
11	10	7	ROME SEA 4340P (D) 961615	ROME	7
12	11	8	SOUNDTRACK JIVE 4100P (D) 961618	BOOTY CALL	4
13	13	9	SOUNDTRACK (D) 961615	SPRING	9
14	15	11	BLACKSTREET JIVE 4100P (D) 961615	ANOTHER LEVEL	1
15	16	14	MAKAVEI JIVE 4100P (D) 961615	THE DON KILLMATTERS: THE DAY THEORY	1
16	14	12	TRU NO LIMIT 3000P (D) 961618	TRU 2 DA GAME	2
17	20	16	LIC. MIKE UNDERSTANDING 87733P (D) 961618	HARD CORE	2
18	12	2	MICHAEL JACKSON JIVE 4100P (D) 961615	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
19	23	21	SOUNDTRACK JIVE 4100P (D) 961615	SPACE JAM	3
20	18	9	BIG MIKE RAP-A-LOT 1000P (D) 961618	STILL SERIOUS	3
21	19	13	112 NO LIMIT 7300P (D) 961615	112 5	
22	17	10	STEADY MOBBIN' NO LIMIT 3000P (D) 961615	PRE-MEDITATED DRAMA	6
23	24	19	KENNY LATTIMORE COLUMBIA 47215 (D) 961615	KENNY LATTIMORE	19
24	28	23	DRU HILL JIVE 4100P (D) 961618	DRU HILL 5	
25	21	18	GINUWINE JIVE 4100P (D) 961618	GINUWINE... THE BACHELOR	14
26	27	22	ZHANE LONDON 3007P (D) 961618	SATURDAY NIGHT	8
27	26	17	MAXWELL JIVE 4100P (D) 961618	MAXWELL UNWIND HANG BOUTE	8
28	29	20	TONI BRAXTON JIVE 4100P (D) 961618	SECRETS	1
29	25	10	ALIYAH JIVE 4100P (D) 961618	ONE NA 1001	1
30	32	31	PEGGY SOTOMAYOR JIVE 4100P (D) 961618	HELP YOURSELF	9
31	31	27	FOXY BROWN JIVE 4100P (D) 961618	ALL NA NA	2
32	30	24	SOUNDS OF BLACKNESS PRESENTS 5400P (D) 961615	TIME FOR HEALING	24
33	33	26	ALLURE "TRACK MASTERCLASS" 6744P (D) 961615	ALLURE	23
34	37	30	KIRK FRANKLIN AND THE FAMILY JIVE 4100P (D) 961618	WHATCHA LOOLIN'	3
35	34	29	THE BRAND NEW HEAVIES GREATEST HITS 3010P (D) 961618	SHELTER	4
36	35	32	TONY TONI TONE JIVE 4100P (D) 961618	HOUSE OF MUSIC	10
37	31	34	BABYFACE JIVE 4100P (D) 961618	THE DAY	4
38	36	37	MARK MORRISON ALLSTAR 8200P (D) 961618	RETURN OF THE MACK	10
39	42	43	TELA SAKI HIDE 1304P (D) 961615	PIECE OF MIND	17
40	40	35	SPACAP JIVE 4100P (D) 961618	ALL EYEZ ON ME	1
41	46	41	ZHAC JIVE 4100P (D) 961618	THE PREACHERS WIFE	1
42	38	29	ERIC BENET WARNER 8010 P (D) 961615	TRUE TO MYSELF	1
43	50	39	702 JIVE 4100P (D) 961618	NO DOUBT	24
44	39	33	TEODY PENERGRAS JIVE 4100P (D) 961618	THE YOUNG	35
			*** Hot Shot Debut ***		
45	NEW		CHUBB ROCK 1007P (D) 961618	THE MIND	45
46	43	41	TRACEY LEE JIVE 4100P (D) 961618	MARY FAYE	42
47	45	45	WACCA CONNECTION JIVE 4100P (D) 961618	BOW DOWN	21
48	44	36	KEITH SWEAT JIVE 4100P (D) 961618	KEITH SWEAT	1
49	58	50	3 KRAZY 4000P (D) 961618	STACON CHIPS	29
50	57	44	RE-ENTRY JIVE 4100P (D) 961618	RE-ENTRY	44
51	57	45	ADRIANA EVANS PUMPKIN 4750P (D) 961615	ADRIANA EVANS	45
52	57	55	THE ISLEY BROTHERS A & R 5242 (D) 961615	MISSION TO PLEASE	1
53	49	49	WARREN G JIVE 4100P (D) 961618	TAKE A LOOK OVER YOUR SHOULDER (REALITY 4)	1
54	51	57	MINT CONCEPT MURPHY BROS. (D) 961615	DEFINITION OF A BAND	13
55	40	49	VARIOUS ARTISTS JIVE 4100P (D) 961618	FUNKMASTER FLEX THE MIX VOLUME 4	6
56	70	59	CAMP LO MOUL 4707P (D) 961615	UPDOWN SATURDAY NIGHT 5	5
57	53	54	VARIOUS ARTISTS JIVE 4100P (D) 961618	...AND THEN THERE WAS BASS 9	9
58	63	62	VARIOUS ARTISTS JIVE 4100P (D) 961618	BOOTY KICK 2: THE NEXT BOUNCE 9	9
			*** PACESETTER ***		
59	78	7	VARIOUS ARTISTS JIVE 4100P (D) 961618	OLD SCHOOL LOVE SONGS VOLUME 4	39
60	75	4	SOUNDTRACK JORDAN 1050P (D) 961615	THE ETHAN MAN	60
61	47	47	MONTTELL HOLYOOD JIVE 4100P (D) 961618	MORE...	14
62	54	53	LEVERT ALLSTAR 8200P (D) 961618	THE WHOLE SCENARIO	10
63	62	63	KENNY G JIVE 4100P (D) 961618	THE MOMENT 9	9
64	56	49	CURTIS MAYFIELD WARNER BROS. 4634P (D) 961618	NEW WORLD ORDER	24
65	NEW	1	BORN AMERICA'S DELICIOUS VIBES 5010P (D) 961615	YANDOCES	65
66	74	36	SOUNDTRACK EASTWEST 6180P (D) 961618	SET IT OFF 3	3
67	68	77	LUTHER VANDROSS JIVE 4100P (D) 961618	YOUR SECRET LOVE 2	2
68	61	61	VARIOUS ARTISTS JIVE 4100P (D) 961618	MASTER P PRESENTS... WEST COAST BAD BOY 2	2
69	52	48	31 AZ YET JIVE 4100P (D) 961618	AZ YET	18
70	59	52	ANN T VERN 4274P (D) 961618	THE VERY BEST AFTER 7 24	24
71	65	59	ANNE NESBY PRESENTS 5400P (D) 961618	IM HERE FOR YOU 27	27
72	NEW	1	VARIOUS ARTISTS JIVE 4100P (D) 961618	SPREAD YU' HOSTLE	72
73	71	78	MASTER P NO LIMIT 5200P (D) 961618	ICE CREAM MAN	71
74	64	69	REDMAN JIVE 4100P (D) 961618	MUSIC MATERS 1	1
75	87	30	SHOOP BOOBY DODG JIVE 4100P (D) 961618	TMA JOSHUA 1	1
76	78	78	AL GREEN THE RIGHT SIDE OF THE STREET 1000P (D) 961618	GREATEST HITS 34	34
77	87	4	RAHMAN PATTISON MCA 1309P (D) 961618	SLA RAGS 55	55
78	67	68	RAHMAN PATTISON MCA 1309P (D) 961618	RAHMAN PATTISON 48	48
79	72	66	JOHNNY GILL JIVE 4100P (D) 961618	LET'S GET THE MOOD RIGHT 7	7
80	96	5	DJ DML FEATURING THE INNER SOUL CLOQUE	ELEVEN	80
81	90	9	JAY-Z JIVE 4100P (D) 961618	THE TIME WAS COME 27	27
82	82	73	47 TWELVE JIVE 4100P (D) 961618	REASONABLE DOUBT 3	3
83	74	62	AKINLEYE 200 J1347 (D) 961618	PUT IT IN YOUR MOUTH (EP) 18	18
84	77	60	VARIOUS ARTISTS JIVE 4100P (D) 961618	THE BEST OF BLACK MARKET RECORDS VIBE 1	1
85	67	32	TIMA TURNER JIVE 4100P (D) 961618	WILDEST DREAMS 26	26
86	95	83	NEW EDITION A & R 3140P (D) 961618	HOMIE AGAIN 1	1
87	80	59	JOHNNIE TAVEL MCA 7400P (D) 961618	GOOD LOVE 15	15
88	83	63	CHRIS ROCK DREAMWORKS 5000P (D) 961618	ROLL WITH THE NEWGEN 41	41
89	61	64	VARIOUS ARTISTS JIVE 4100P (D) 961618	MUGGS PRESENTS... THE SOUL ASSASSINS CHART 1	1
90	70	79	VARIOUS ARTISTS JIVE 4100P (D) 961618	DEATH ROW GET IT HOT 16	16
91	84	8	THE CELEBRATIONS GRANT 5000P (D) 961618	88 MOVIES 84	84
92	80	39	NUYTORICAL SOUL GRAY STEPHLE THUMB 1300P (D) 961618	NUYTORICAL SOUL 58	58
93	76	56	CRIME BOSS FEATURING THE FEZD	CONFLICTS & CONFESSION 6	6
94	76	75	GHOSTFACE KILLAR JIVE 4100P (D) 961618	WOMAN 1	1
95	81	81	FREAK NASTY JIVE 4100P (D) 961618	CONTRIVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS 88	88
96	89	37	CAUSTIC JIVE 4100P (D) 961618	ATLANTIS 1	1
97	89	37	LOO LAY JIVE 4100P (D) 961618	HELL ON EARTH 1	1
98	83	82	MOBB DEEP JIVE 4100P (D) 961618	HELL ON EARTH 1	1
99	80	71	BOB THUGS N-HARMONY A & R 5242 (D) 961618	E. 1999 EARTH 1	1
100	88	71	TRAPP DUTY TRAPP DUTY 4000P (D) 961618	STOP THE GLITCH 41	41

◆Albums with the greatest sales gains this week. ◆Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets and double albums with a running time that exceeds two hours, the RIAA multiplatinum figures by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Prices marked "med." and all other CD prices are suggested. All prices are for new, unopened items in their original retail packaging. Prices listed for imported items are suggested U.S. retail prices. ◆Indicates price includes postage. ◆Indicates impact shows albums removed from playlists but not from the charts. ◆Indicates price for a limited-edition release. 1992: BMG/RCA Records Inc.

## Chubb Rock Stays Mental With His Latest 'Mind' Set

**D**ON'T WASTE IT: Chubb Rock has a new album out named "The Mind" (Select Records). It's his first album in three years.

In between his new head-knocking disc and the last one—the **Trackmasters**-produced “I Gotta Get Mine, Yo!”—Rock added a baby, **Raspberry**, to his family. He also has been maintaining in the rap game by doing rap cameos and participating in special rhyme unit the Crooklyn Dodgers with OC and Jeru The Damaja.

In hip-hop these days, staying away

for extended periods without a new album can be deadly. But when the results are as satisfying as "The Mind," it's all good.

The intelligent, lyrically agile rapper—who holds a master's degree in education—has been making thoughtful, socially relevant hip-hop records for years. He says that the title for the new set came out of considering that body of work. "Me and my man Nick Wiz was sitting around one night," Rock recalls. "Everybody had been trying to come up with titles for the



by Havelock Nelson

album, and he said, "You know, you always get into these thought modes. Why don't you name the album 'The Mind'?"

Songs on the set (which was produced by KRS-One, Easy Mo Bee, Frank Nitty, Profile, Nick Wiz, Ellis Ness, Rob Swingda, Drew Boogie, Swanny D, and Mr. Blue) grew out of conversations Rock had with family members and friends. The soulful, slow-rolling track "The Man," Rock's assertion of responsible manhood, was influenced by certain female responses to the film "Waiting To Exhale."

that the guys they're messing with are wrong for them. Then they complain

In the song, Rock says, "I don't need none o' that type drama, the typical style of the man who rules the genre. No choirboys, I direct ya band change ya tune for the man."

Two other songs, "The Beef" and "Reputation," examine now-school hip-hop values. Rock states, "A lot of people have gone from doing hip-hop for the love. When I came in the game, it was much different."

(Continued on next page)



# DATA FANON'S HOT R&B SECTION

**REMEMBRANCE:** The last time a group of artists banded together for a noble cause and scored a hit on Hot R&B Singles was 1985, when USA For Africa's "We Are the World" (Columbia) earned the No. 1 slot. That single was certified four times platinum. Although it may not sell as much, "I'll Be Missing You" (Bad Boy/Arista) by Puff Daddy & Faith Evans (Featuring 112) has made a loud entrance at No. 1. With more than 222,000 units sold among the overall SoundScan panel stores, the single (whose proceeds are earmarked for the children of the late Notorious B.I.G.) has the second-highest debut in the SoundScan era, second only to Mariah Carey's "Fantasy," which sold 259,000 units in September 1995.

With sales of more than 60,000 units at the R&B core store panel, "I'll Be Missing You" posts the largest opening-weekly tally to date on Hot R&B Singles Sales. To make that accomplishment more impressive, the single is available only on multi-configurations and was not sale-price. Total cost for the single's promotion and marketing will make it profitable after the 500,000-unit mark, at which point royalties begin accruing in Notorious B.I.G.'s off-springs' trust fund. More than 1 million units have been shipped. Although the song has a sizable audience of more than 32.9 million radio listeners, sales still constitute more than 70% of the single's total chart points. The audience for the track rose more than 54%, as it escalates 16-6 on Hot R&B Airplay. "I'll Be Missing You" also landed the Airplay distinction, moving 22-10 in the June 6 issue of sister publication *Billboard* Airplay Monitor by picking up another 64 detections, bringing total R&B Airplay to 1,514.

**GOSPEL GREAT:** Kirk Franklin continues to break ground in the secular marketplace, as God's Property From Kirk Franklin's No Nation (B-Rite/Interscope) rockets 22-1 on Top R&B Albums, earning Greatest Gainer status after street-date victories for an early debut for "The Message." The last time a gospel artist held that slot was BeBe & CeCe Winans' "Different" (A&M) (Capitol) back in the Oct. 26, 1991, issue. This is the biggest gospel album I've seen right out of the box," says Larry Blackwell, GM of distributor Central Sound Group. "We've gone through 10,000 cassette sales alone. 'Stomp' is the biggest single I've seen since Edwin Hawkins' 'Singing On Happy Day.' That single peaked at No. 2 on the Hot Rhythm & Blues Singles chart in the May 10, 1969, *Billboard*. 'Stomp' moves 9-7 on Hot R&B Airplay with a 21% audience increase, bringing total listeners to 32 million. The gospel genre has sold more than 2.9 million units in 1997, according to SoundScan.

**SAY TUNED:** With Wu-Tang Clan's forthcoming sophomore album, "Wu-Tang Forever" (Loud/RCA), having shipped more than 1.5 million units to retail, the next issue's chart could reflect 1997's biggest sales week. Surprisingly, despite the anticipation and Edwin Hawkins' shipped, distributor BMG was able to avoid street-date violations. Highly anticipated albums that fell victim to premature debuts on Top R&B Albums include Mary J. Blige's "Share My World" (No. 57), the Notorious B.I.G.'s "Life After Death" (25), Snoot Doggy Dogg's "The Dogfather" (69), and Makaveli's "The Don Killuminati: The 7 Day Theory" (68). The label is promoting the set with local MTV spots highlighting independent retail coalitions' stores, major-market billboards, and busi campaigns. "Boney James, who debuts at No. 2 on Top Contemporary Jazz Albums, has garnered spots at a dozen R&B stations, but the plays are split between two tracks. If 10 monitored R&B stations focus on the same track, the album could qualify for the Top R&B Albums list.

# R&B

## THE RAP COLUMN

(Continued from preceding page)

**A HUMBLE FELLA** from Greensboro, N.C., seems poised to become the hip-hop nation's next new powerhouse producer. The man is 28-year-old Fanatic, and he was so nicknamed by his peers who respected his obsession with music from an early age.

Fanatic, so far, has been responsible for Zaccar's "Semi" (Select), Lil' Kim's "Crush On You" (Unsub/Big Beat/A&M), and several songs for Ladda's last-long-player. He has scored a publishing deal with Warner/Chappell and says he's about to supervise several songs for Queen Latifah's next album and Paul Perry's Mercury debut, as well as to co-produce (with Rodney Jerkins, who spread the butch between J's "Don't Wanna Be a Player" from Jive's "Roxxy Call" soundtrack) One Accord for Interscope. He's also negotiating a multi-track production deal with a major record label.

Packing influences that run the gamut from R&B and rock to pop and hip-hop, Fanatic began navigating the music industry while he attended the music business institute in Atlanta. He was working toward an associate's degree in audio engineering alongside So De's head honcho Jermaine Dupri and Arrested Development's chief developer Speech.

After graduation, Fanatic formed Payroll Records with two partners, fellow producers Ski (who has gone on to snatch his own slice of greatness as the beat man behind tracks like Black Rock-A-Fella Jay-Z [that label's president, among others) and Mark Sparks (Salt-N-Pepa's "Shoop," among others) but traded the "Versatility," which was on Red Alert's first compilation album from the mid-'90s," recalls Fanatic. "Red used to open his show with it for a while. It featured Ski rapping with another MC named Supreme Nyborn."

Through frequently traveling between New York and North Carolina, Fanatic cultivated choice contacts with heads in the music business. He started getting work, and now he tracks much of his assignments in his home studio, which he has dubbed the Sixth Borough.

"We have, like, four major colleges in the area," he explains. "A lot of the students are from New York, and the Big Apple's style of music and fashion is something that influences us a lot."

Though Fanatic loves making hip-hop tracks, he says that eventually he wants to expand his horizons into other genres. "When I reach that comfort zone, I want to pour all of my influences into young sets from North Carolina. I'd like to create a sound movement the way James Brown or even Koolha from the Sunshine Band did," he offers.

**KALAMAZOO, MICH.-BASED** Gyalami Entertainment, a management, publicity, and consulting firm, sponsored a music conference May 17 called Music Edge '97. Entering the Nucleus.

Local attendees, the advice handed down was the type of useful, basic info that can help fledglings isolated from the buzz of the industry at large for find their place to the feelings they have for their music business.

Panelists included ICM booking (Continued on page 31)

# Billboard

JUNE 14, 1997

# Hot Rap Singles

COLLECTED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COMPILED, COMPILED AND PROVIDED BY				SoundScan		ARTIST	
WEEK	LAST WEEK	THIS WEEK	WKS ON CHART	TITLE	ALBUM	ARTIST	ARTIST
				***NO. 1***			
1	NEW	1		I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112)	PUFF DADDY & FAITH EVANS	PUFF DADDY & FAITH EVANS
2	1	1	6	HYMNIZING	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
				***GREATEST GAINER***			
3	45	1	1	WE TRYING TO STAY ALIVE	WYCLEF JEAN FEATURING ALLSTARS	WYCLEF JEAN	WYCLEF JEAN
4	2	2	10	MY BABY DADDY	B-ROCK & THE BUZZ	B-ROCK & THE BUZZ	B-ROCK & THE BUZZ
5	3	3	21	CAN'T HORRIFY HOLD ME DOWN	PUFF DADDY (FEAT. MASE)	PUFF DADDY	PUFF DADDY
6	4	4	37	DA DIP	MC LUSCIOUS FEATURING KINMBU	MC LUSCIOUS	MC LUSCIOUS
7	5	7	6	IF I COULD HOLD YOUR BODY	MC LUSCIOUS FEATURING KINMBU	MC LUSCIOUS	MC LUSCIOUS
8	10	10	12	THAT'S RIGHT	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
9	5	5	44	LET ME CLEAR MY THROAT	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
10	5	5	10	I'LL BE	FOXY BROWN FEATURING JAY-Z	FOXY BROWN	FOXY BROWN
11	5	18	5	IF I STAY STAY	SUGA FEAR	SUGA FEAR	SUGA FEAR
12	21	21	6	EMOTIONS	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
13	5	20	19	YARDCORE	BORN JAMERICANS	BORN JAMERICANS	BORN JAMERICANS
14	11	11	11	STOP THE CLIMFIGHT	TRAPP FATT 2PAC	TRAPP FATT 2PAC	TRAPP FATT 2PAC
15	11	36	5	DA DIP	MC LUSCIOUS FEATURING KINMBU	MC LUSCIOUS	MC LUSCIOUS
16	18	15	13	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-ONE	KRS-ONE	KRS-ONE
17	18	15	13	I SHOT THE SHERIFF	WARRIN G	WARRIN G	WARRIN G
18	13	9	19	THE THEME IT'S PARTY TIME	TRACKEY LEE	TRACKEY LEE	TRACKEY LEE
19	16	14	11	JAZZY BELLE	OUTKAST	OUTKAST	OUTKAST
20	20	17	8	FEELIN' IT	JAY-Z	JAY-Z	JAY-Z
21	22	28	9	KEEP IT ON THE REAL	3K RAZZ	3K RAZZ	3K RAZZ
22	18	33	3	WHO YOU WIT (FROM "SPUNG")	JAY-Z	JAY-Z	JAY-Z
23	15	18	10	GONNA LET U KNOW	U-2 RODEO FEAT. KEITH SWEAT	U-2 RODEO	U-2 RODEO
24	17	16	12	T.O.N.Y. (OF NEW YORK)	CAPONE-N-NOREAGA	CAPONE-N-NOREAGA	CAPONE-N-NOREAGA
25	26	23	17	G.O.D. P. III	MOBB DEEP	MOBB DEEP	MOBB DEEP
26	25	25	7	WU RENEGADES	KILLARNEY	KILLARNEY	KILLARNEY
27	31	48	3	TALKIN' BOUT BANK	THE WHORIDAS	THE WHORIDAS	THE WHORIDAS
28	32	19	7	JUST ANOTHER CASE	CRU FEATURING SLICK RICK	CRU	CRU
29	23	22	17	GHETTO LOVE	DA BRAT FEATURING T-BOZ	DA BRAT	DA BRAT
30	24	24	15	GANGSTAS MAKE THE WORLD GO ROUND	WESTSIDE CONNECTION	WESTSIDE CONNECTION	WESTSIDE CONNECTION
31	39	46	18	DO THE DAMN THING	THE L. V. CREW	THE L. V. CREW	THE L. V. CREW
32	NEW	1		I SHOW ME LOVE	KILO AL	KILO AL	KILO AL
33	29	29	36	NO TIME	LL COOL J FEATURING PUFF DADDY	LL COOL J	LL COOL J
34	19	11	39	I KISS YOU LIKE GODDARD'S KISSING ME	TRU-FI	TRU-FI	TRU-FI
35	21	31	29	TALKIN' ROCK A PARTY	MC LYTE	MC LYTE	MC LYTE
36	11	37	13	THE TEAM	SHAMUS FEATURING FLU	SHAMUS	SHAMUS
37	39	21	4	DO YOU BELIEVE?	THE BEATNUTS	THE BEATNUTS	THE BEATNUTS
38	19	18	16	BIG DADDY	HEAVY D	HEAVY D	HEAVY D
39	34	36	10	2 MUCH BOOBY (IN DA PANTS)	SOUNDMASTER T	SOUNDMASTER T	SOUNDMASTER T
40	26	40	4	U CAN'T SING R SONG	SPEARHEAD	SPEARHEAD	SPEARHEAD
41	NEW	7		MY BABY MAMA	NUT & NICE	NUT & NICE	NUT & NICE
42	34	38	11	DO U GET TO GO TO HEAVEN?	RICHIE BICH	RICHIE BICH	RICHIE BICH
43	NEW	1		LOVE ME TIGHTER (BUTTERFLY & ROBERT)	ROBE THUS-N-HURBURY	ROBE THUS-N-HURBURY	ROBE THUS-N-HURBURY
44	46	50	5	PRESSURE	THE LOST THING OF HIP-HOP	THE LOST THING OF HIP-HOP	THE LOST THING OF HIP-HOP
45	40	29	12	SHO PRESS	TELL FEATURING EIGHTBALL & MUG	TELL	TELL
46	NEW	1		SMILE	SCARFACE (FEATURING 2PAC & JOHNNY P)	SCARFACE	SCARFACE
47	38	30	4	THE BEGINNING OF THE END	BROGUEMONSTERS	BROGUEMONSTERS	BROGUEMONSTERS
48	43	49	3	WHAT'S YOUR NAME (TIME OF THE SEASON)	FRIEST	FRIEST	FRIEST
49	37	32	3	PICK IT UP	REDMAN	REDMAN	REDMAN
50	47	43	21	WHATEVA MAN	REDMAN	REDMAN	REDMAN

ARTIST	45
<b>BORN JAMERICANS</b> (CD) (R) 10/25/94	45
* <b>ZAKRYA</b> (CD) (R) 10/25/94	52
* <b>TWO54</b> (CD) (R) 10/25/94	53
* <b>RAY J</b> (CD) (R) 10/25/94	47
* <b>TRACY LEE</b> (CD) (R) 10/25/94	46
* <b>THE EASTWIND</b> (CD) (R) 10/25/94	48
* <b>IVETTE MICHELLE</b> (CD) (R) 10/25/94	50
* <b>GOODELLAZ</b> (CD) (R) 10/25/94	60
* <b>DANNY BOY</b> (CD) (R) 10/25/94	49
* <b>FEATURING NASH</b> (CD) (R) 10/25/94	17
* <b>SHANE</b> (CD) (R) 10/25/94	19
* <b>ADRIANA EVANS</b> (CD) (R) 10/25/94	35
* <b>THE 11 G</b> (CD) (R) 10/25/94	67
* <b>WARREN KINZU</b> (CD) (R) 10/25/94	63
* <b>ROCKY</b> (CD) (R) 10/25/94	65
* <b>SHAWN G</b> (CD) (R) 10/25/94	12
* <b>SLICK</b> (CD) (R) 10/25/94	23
* <b>KEITH WEST</b> (CD) (R) 10/25/94	74
* <b>PHAJIA</b> (CD) (R) 10/25/94	76
* <b>TASHA HOLMES</b> (CD) (R) 10/25/94	75
* <b>THE WHORIDS</b> (CD) (R) 10/25/94	59
* <b>JOHNNY GALT</b> (CD) (R) 10/25/94	79
* <b>SOUNDMASTER T</b> (CD) (R) 10/25/94	58
* <b>CAPONE N-ROGEEA</b> (CD) (R) 10/25/94	60
* <b>KILLMARRY</b> (CD) (R) 10/25/94	57
* <b>LAKIESHA BERRI</b> (CD) (R) 10/25/94	56
* <b>THE 2 LEVEL</b> (CD) (R) 10/25/94	55
* <b>CREAM MAN (MASTER P)</b> (CD) (R) 10/25/94	54
* <b>RILO ALI</b> (CD) (R) 10/25/94	53
* <b>MIKE DUBOIS</b> (CD) (R) 10/25/94	52
* <b>MIKE EIGHTBALL &amp; MUG</b> (CD) (R) 10/25/94	51
* <b>THEOBOLD T-BOZ</b> (CD) (R) 10/25/94	50
* <b>MOBB DEEP</b> (CD) (R) 10/25/94	49
* <b>FLU FEATURING INU</b> (CD) (R) 10/25/94	48
* <b>JOSE</b> (CD) (R) 10/25/94	47
* <b>SPEARHEAD</b> (CD) (R) 10/25/94	46
* <b>WHITNEY HOUSTON</b> (CD) (R) 10/25/94	45
* <b>FRISCO</b> (CD) (R) 10/25/94	44
* <b>THE BEATNUTS</b> (CD) (R) 10/25/94	43
* <b>FLU FEATURING X-BONE</b> (CD) (R) 10/25/94	42
* <b>MUS FEATURING FLU</b> (CD) (R) 10/25/94	41

# Hot R&B Airplay

Compiled from a national sampling of airplay with data supplied by Broadcast Data Systems' Radio Traffic Service. (95 R&B stations in the top 100 markets) and from a national sampling of R&B stations with data supplied by Broadcast Data Systems' R&B Station Monitoring Service. This data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK PEAK POSITION	TITLE (ARTIST LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK PEAK POSITION	TITLE (ARTIST LABEL/PROMOTION LABEL)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

Records with the greatest airplay gains. © 1997 Billboard/ABC Communications and SoundScan, Inc.

## HOT R&B RECURRENT AIRPLAY

THIS WEEK LAST WEEK PEAK POSITION	TITLE (ARTIST LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK PEAK POSITION	TITLE (ARTIST LABEL/PROMOTION LABEL)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
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57	57	57	57
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62	62	62	62
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64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
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82	82	82	82
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84	84	84	84
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87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

Title (Publisher - Licensing Org.) Street Music Dist.

1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
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27	27	27	27
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29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
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48	48	48	48
49	49	49	49
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67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
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72	72	72	72
73	73	73	73
74	74	74	74
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76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
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81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

Records with the greatest sales gains. © 1997 Billboard/ABC Communications and SoundScan, Inc.

# Hot R&B Singles Sales

Compiled from a national sub-sample of POS points of sale, including key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK PEAK POSITION		TITLE (ARTIST LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK PEAK POSITION	TITLE (ARTIST LABEL/PROMOTION LABEL)
1	1	<b>*** NO. 1 ***</b> <b>I'VE BEEN MISSING YOU</b> JAY-Z (RCA)	54	<b>6</b> <b>FILSON ST.</b> THE ARTIST LABEL (PROMOTION LABEL)
2	1	<b>5</b> <b>G.H.E.T.T.O.</b> CHANGING PACE (REACTANT)	28	<b>27</b> <b>I BELIEVE I CAN FLY</b> LITTLE LOUIS (PROMOTION LABEL)
3	2	<b>13</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	43	<b>32</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)
4	3	<b>16</b> <b>RETURN OF THE WACK</b> MURDER (REACTANT)	42	<b>38</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)
5	4	<b>2</b> <b>IT WON'T HURT ME A PLAYER</b> JAY-Z (RCA)	29	<b>7</b> <b>SPINNY</b> THE ARTIST LABEL (PROMOTION LABEL)
6	7	<b>20</b> <b>YOU BRING ME UP</b> THE ARTIST LABEL (PROMOTION LABEL)	6	<b>2</b> <b>YOU GOT GROOVING ON</b> THE ARTIST LABEL (PROMOTION LABEL)
7	6	<b>3</b> <b>THINKING OF YOU/LET'S GET DOWN</b> TOW (REACTANT)	1	<b>4</b> <b>DO UP</b> THE ARTIST LABEL (PROMOTION LABEL)
8	7	<b>16</b> <b>CUPIE</b> LIZ (DINO BONAVENTURA)	48	<b>34</b> <b>STEP INTO A WORLD (SMITH'S SUGAR)</b> THE ARTIST LABEL (PROMOTION LABEL)
9	5	<b>8</b> <b>HYPNOTISE</b> THE ARTIST LABEL (PROMOTION LABEL)	48	<b>33</b> <b>LET IT TOGETHER</b> THE ARTIST LABEL (PROMOTION LABEL)
10	9	<b>5</b> <b>MY MILES TO EMPTY</b> THE ARTIST LABEL (PROMOTION LABEL)	47	<b>36</b> <b>I SHOT THE SHUFFY</b> THE ARTIST LABEL (PROMOTION LABEL)
11	12	<b>14</b> <b>LOVE ME SOME MORE DON'T WANT TO</b> THE ARTIST LABEL (PROMOTION LABEL)	48	<b>35</b> <b>THE THEME IT'S PART 2</b> THE ARTIST LABEL (PROMOTION LABEL)
12	11	<b>12</b> <b>PULL OF LOVE</b> MURDER (REACTANT)	44	<b>44</b> <b>HEAD OVER HEELS</b> THE ARTIST LABEL (PROMOTION LABEL)
13	—	<b>1</b> <b>WE TRYING TO STAY ALIVE</b> MURDER (REACTANT)	50	<b>41</b> <b>DO NOT KEEP WAITING MY TIME</b> THE ARTIST LABEL (PROMOTION LABEL)
14	10	<b>12</b> <b>THEY'RE TRYING TO STAY ALIVE</b> MURDER (REACTANT)	51	<b>42</b> <b>LOVE</b> THE ARTIST LABEL (PROMOTION LABEL)
15	12	<b>9</b> <b>MY BABY DADDY</b> THE ARTIST LABEL (PROMOTION LABEL)	52	<b>56</b> <b>FEELING IT</b> THE ARTIST LABEL (PROMOTION LABEL)
16	21	<b>3</b> <b>CAN'T REMEMBER HOW WE DOWN</b> THE ARTIST LABEL (PROMOTION LABEL)	53	<b>45</b> <b>LET'S GET IT TOGETHER</b> THE ARTIST LABEL (PROMOTION LABEL)
17	13	<b>10</b> <b>COMIN' OUT</b> THE ARTIST LABEL (PROMOTION LABEL)	54	<b>45</b> <b>IT'S OVER NOW</b> THE ARTIST LABEL (PROMOTION LABEL)
18	17	<b>33</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	56	<b>52</b> <b>CRUSH</b> THE ARTIST LABEL (PROMOTION LABEL)
19	16	<b>17</b> <b>AMOR</b> THE ARTIST LABEL (PROMOTION LABEL)	57	<b>5</b> <b>FEELING IT</b> THE ARTIST LABEL (PROMOTION LABEL)
20	15	<b>17</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	57	<b>60</b> <b>KEEP IT ON THE BEAT</b> THE ARTIST LABEL (PROMOTION LABEL)
21	18	<b>6</b> <b>BLOOD ON THE DANCE FLOOR</b> THE ARTIST LABEL (PROMOTION LABEL)	58	<b>59</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)
22	20	<b>5</b> <b>IF I COULD CHANGE</b> THE ARTIST LABEL (PROMOTION LABEL)	59	<b>50</b> <b>WHO YOU WANT</b> THE ARTIST LABEL (PROMOTION LABEL)
23	18	<b>12</b> <b>THAT'S RIGHT</b> THE ARTIST LABEL (PROMOTION LABEL)	60	<b>72</b> <b>DO YOU KNOW WHAT IT TAKES</b> THE ARTIST LABEL (PROMOTION LABEL)
24	27	<b>24</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	61	<b>40</b> <b>GUNNA LET U</b> THE ARTIST LABEL (PROMOTION LABEL)
25	23	<b>10</b> <b>WE CAN CLEAR MY THROAT</b> THE ARTIST LABEL (PROMOTION LABEL)	62	<b>53</b> <b>ADRIANA (REACTANT)</b> THE ARTIST LABEL (PROMOTION LABEL)
26	30	<b>5</b> <b>NO ONE BUT YOU</b> THE ARTIST LABEL (PROMOTION LABEL)	63	<b>42</b> <b>WU RENEGADES</b> THE ARTIST LABEL (PROMOTION LABEL)
27	26	<b>10</b> <b>IT WON'T HURT ME A PLAYER</b> JAY-Z (RCA)	67	<b>67</b> <b>SO GOOD</b> THE ARTIST LABEL (PROMOTION LABEL)
28	15	<b>6</b> <b>YOU DON'T HAVE TO HAVE NO MORE</b> THE ARTIST LABEL (PROMOTION LABEL)	65	<b>51</b> <b>REQUEST LINE</b> THE ARTIST LABEL (PROMOTION LABEL)
29	16	<b>5</b> <b>SOMETIMES</b> THE ARTIST LABEL (PROMOTION LABEL)	66	<b>17</b> <b>T.O.M.Y. (TOP OF NEW YORK)</b> THE ARTIST LABEL (PROMOTION LABEL)
30	22	<b>18</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	67	<b>64</b> <b>G.O.D. (REACTANT)</b> THE ARTIST LABEL (PROMOTION LABEL)
31	41	<b>2</b> <b>COME WITH ME</b> THE ARTIST LABEL (PROMOTION LABEL)	68	<b>51</b> <b>TALKIN' BOUT BANK</b> THE ARTIST LABEL (PROMOTION LABEL)
32	—	<b>1</b> <b>ONE MORE DAY</b> THE ARTIST LABEL (PROMOTION LABEL)	—	<b>1</b> <b>KEEP ON RHYTHM</b> THE ARTIST LABEL (PROMOTION LABEL)
33	28	<b>16</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	—	<b>5</b> <b>KEEP ON RHYTHM</b> THE ARTIST LABEL (PROMOTION LABEL)
34	25	<b>6</b> <b>IF YOU WALK AWAY</b> GODFATHER (WATKINS/PROMO)	—	<b>5</b> <b>KEEP ON RHYTHM</b> THE ARTIST LABEL (PROMOTION LABEL)
35	38	<b>2</b> <b>BE MUST BE LOVE</b> THE ARTIST LABEL (PROMOTION LABEL)	—	<b>5</b> <b>KEEP ON RHYTHM</b> THE ARTIST LABEL (PROMOTION LABEL)
36	23	<b>4</b> <b>YARDBORE</b> THE ARTIST LABEL (PROMOTION LABEL)	—	<b>5</b> <b>KEEP ON RHYTHM</b> THE ARTIST LABEL (PROMOTION LABEL)



## Billboard's 4th Dance Music Summit Sure To Please

**SUMMIT ACTION:** If you've seen us lately and noticed particularly dark circles under our eyes, it's because we're knee-deep in planning the fourth annual Billboard Dance Music Summit, which runs July 16-18 at Chicago's Marriott on Michigan. T'ain't an easy task by any stretch of the imagination, but it's easily among the more fulfilling projects we've ever had the good fortune to participate in.

As always, a wide variety of clubland figures from all over the world—including some of the industry's top label executives, producers, performers, and DJs—will congregate to dissect a handful of timely issues, as well as cut a few business deals, launch a bunch of new records, and party their butts off. The Summit kicks off at the warmly atmospheric Green Dolphin Street nightclub with "Clubland Unplugged," an evening that both challenges and illuminates the talent of the artists assembled by placing them in front of a live six-piece band.

This year's show is hosted by the indomitable Kristine W., who will preside over a lineup that includes local stars Dana and Bryon Stingily as well as Pamela Williams of Funky Green Dogs and the legendary Martha Wash—who will unveil two brand-new tunes from her forthcoming Logic Records great-ests-project. With an instrumental outfit led by Tim Gant, "Clubland Unplugged" will also introduce two intriguing unsigned discoveries—sultry soul stylist Carmen Jones and a quirky, endearing laid-back Yolanda.

Actually, each night of the Summit is anchored by an artist/DJ showcase that is designed to briefly highlight some of the hottest talent in the venue before they splinter off into several directions for a spree of after-hours parties. Crystal Waters and Sandy B. top off the list of acts confirmed to appear at Fusion July 17 and Convent July 18. Although Billboard will preside over several of its own juicy late-night soirees, we encourage participants to sample



by Larry Flick

what promises to be a smorgasbord of label-hosted parties. We'll be compiling a list of all Summit-related shows for future publication. If you're planning a bash and we've yet to hear from you, fax us at 212-536-5358, pronto.

While we're shamelessly (and gleefully) plugging, we're pleased to note that Billboard and Pro-Motion will host DJ marathons that will feature such influential Chicago spinners as Ralph Rosario, Psycho-Bitch, and Mark Hulberg, among numerous others. We're also celebrating the electronica revolution with three late-night DJ/artist shows featuring the cutting-edge grooves of DJ SoulSinger, DJ Wally, Cirrus, DJ Hardwave, Future Forces, and Dara Del Mar.

Daytime sessions will offer keynote addresses by Erik Bradley, the tastemaking music director of WBEB (8-96) Chicago; legendary producer/turntablist Arthur "B" Traneau (see *Homefront*, page 98). For insight into the world of production and remixing, a throw-down featuring Deep Dish, Tony Moran, Ernie Lake & Bobby Guy, Frankie Knuckles, Roger Sanchez, Prince Quick Mix, Tyler Stone, and Terri Bristol has been assembled, while Thea Austin, Sandy B., Karel, and Waters are among the performers who will share survival tips for those who have chosen a life on the dance music stage.

Industry novices will be offered a unique opportunity to network and glean career pointers from a handful of top industry executives during the Summit's "A&R Jury" session. Need advice on how to get started? Looking for a gig? Want your demo evaluated? This is the

place to be.

We're also excited to report that the architects of the Chicago house music scene will gather, for the first time in public in years, to share stories and revisit the music from the good of days as part of a special reunion panel. It promises to be quite the history lesson for those who still believe in the delusion that house music originated from anywhere other than the Windy City.

There's still a whole lot more in the planning stages...like the launch of the DJ Hall of Fame and a National Academy of Recording Arts and Sciences presentation commemorating the establishment of the dance music Grammy category. There even promises to be an ear-popping announcement or two regarding future clubwide events. That said, we hope to see you in Chicago next month. For registration information, please give Maureen Ryan a call at 212-536-5002.

**A NEW FORCE:** It's always an immense pleasure to tout a major new outfit for dance music—especially when it's handled by folks who are clearly intent on cultivating long-term club-rooted artists in addition to quickie pop crossover hits. As the guiding force of BMG's Ariola Records, Marvin Howell is building a roster that will be strong not only with potent performers, but also with acts that combine a host of clubland styles.

With solid support from staffers Ellen Hanken and Abel Aguilera, he's also carefully walking the tightrope between the new and old schools of dance music by enlisting the likes of folks like Lewis Martin, Victor Calderone, and Lord Finesse. "I'm not gonna let," he says. "The idea is to bring these various strengths together and see what happens."

So, it's no good. Since its launch several months ago, Ariola (which draws its name from the fierce disco label of the '70s) has scored worldwide hits with "No One Can Love You More Than Me" by Hannah

Jones, "Taqui-Taqui" by Ilegales, and "The Tie Tie" by Carrapicho. The common denominator of these singles is vigorous grooves and hooks that don't quit.

Judging from two of the label's many forthcoming projects, we're willing to bet the rent money that Ariola will carve out a niche among clubland's most powerful and diverse labels. Jones is currently wrapping up her first album, which is due in the fall. It will be previewed by dual singles. State-side listeners will be offered the NRGetic "You Only Have To Say," with mixes by Mark Picchiotti, while the rest of the world will bask in the beauty of "What The Child Needs," a glorious Terry Ronald composition that will be complemented by the post-production of Frankie Knuckles.

Howell is also producing 305, a videogenic Latin male quartet that will likely give No Mercy a run for its money. Roger Sanchez, Bob Sinitsa, Diane Nene, and DJ Martinne are among the high-profile contributors to what will be a late summer/early fall album release.

**BOOGIE WONDERLAND:** Fans of Danny Tenaglia will have to wait at least until autumn for his much-awaited new collection of original material. However, they can find temporary solace in "Color Me Danny," a beat-mixed twist through some of his fave remixes. We still await a legging over-the-top amusing time of this Twisted America set, due July 15 in stores. In fact, we're haunted by visions of Danny re-enacting the cover art of Barbra Streisand's classic "Color Me Barbra" album. We're hoping he will.

Speaking of compilations, New York's Red Hot Records is devising a firm reminder of Tony Humphries' gift for blending beats and discovering future hits on "Take Home The Club." "I'm Not Gonna Let" by Colonel Abrams, and "Deliver Me" by 3-Dee Featuring Michael Procter. An essential addition to the collection of any serious house music fan.

The plucky and enduring Lydia Rhodes continues to play away at gaining the worldwide recognition she has long deserved with "Aways," a 12-inch due shortly on Ultra Records. Junior Vasquez and Fred Jono will soon enter the studio to tweak the house-rooted jam, and we hear the sound will have a drum/bass twist. Crowd reaction to an acetate that La Vasquez recently pumped at New York's Arena nightclub was strong enough to hint that a massive hit could be on the horizon.

By the by ("Aways" leaves ya hankering for more of Rhodes and we're betting it will), be on the lookout for "Revelation," a single she's just completed for Subversive Records U.K. It will likely begin cir-



**D'Ya Wanna Dance?** Budding diva Michelle Aupont is all smiles after a recent New York pop. She is supporting "If Ya Wanna Come," a smokin' house music anthem she recorded with Dinomax, aka production/songwriting partners Max Badley and Dino Herrmann. The trio is working on new material for an album it hopes to issue before the end of the year.

culating by the end of this month.

On the house dub tip, prepare to totally live for "Basement," a deep-baked collaboration by eternally hot Miami turntable artist David Padilla and popular Puerto Rican spinner Ruffy Melendez. Available on the independent Dungeon Underground Records, the track indicates an extremely bright future for these acts as producers and composers. The predicted rhythm intensity and muscular bassline are leech by a taut melody and infectious chant. The Eric more is ripe for peak-hour picking, while the Construction version will duly impress the most jaded, hard-headed punter. Can't wait to hear what they come up with next.

## Billboard Dance Breakouts

JUNE 14, 1997  
CLUB PLAY

1. THE WAY FUNNY GREEN DOLLS TWISTED
2. PEOPLE GET READY JIGGY MARLEY AND THE MELBOURNE ANGELS
3. BONITA NO MERCY AREZZO
4. I'M NOT GONNA LET COLONEL ABRAMS
5. VALGA EL BRILLO DE TUS OJOS ALIJA CASCEN MORA

### MAXI-SINGLES SALES

1. GOOSEBUMPS NYLX TWISTED
2. TO THE RHYTHM ANGEL MORALES
3. BORN SLIPPI UNDERWORLD
4. GIMME SOME LOVE GINA G. XENAL
5. HOMEBOYS COMRADES STREET LIFE

Homeboys: Titles with future chart potential, based on club play or sales reported this week.

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IRMA Records: Bologna (Italy) - IRMA UK: London (GB)



# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAM-  
 OF DANCE CLUB PLAYLISTS.

THE RANK		LAST WEEK		WEEKS ON CHART		TITLE LABEL & NUMBER/COMPANION LABEL	ARTIST
						<b>***No. 1***</b> <small>(rank of No. 1)</small>	
1	8	8	8	1	LOVE IS ALL WE NEED	MC/TELSTAR	◆ MARY J. BLIGE
3	3	5	5	1	IN MY ARMS	MCA/WEINSTEIN 437877H/NEWBORN BROS.	◆ TERASURE
6	10	9	9	1	IT'S NO GOOD	WU/ABC/WEINSTEIN	◆ DEPECHE MODE
4	12	6	6	1	IT MUST BE LOVE	NO 407 5660/ATLANTIC	◆ ROBIN S.
9	2	1	6	1	SPIN S'N SUGAR	CLEAR UNDERGROUND 3355W/NEWBORN	◆ SNEAKER PIMPS
3	1	6	7	1	FABLE	DECONSTRUCTION 1336A/ARISTA	◆ BREAKER MUSIC
2	6	2	10	2	OFFSHORE	LOC AMERICA 36/50	◆ CHICANE
8	1	5	5	1	SUPERNATURAL	NEPOS 252/26	◆ KIM ENGLISH
12	15	7	7	1	IT'S ALRIGHT, I FEEL IT	GOAT HEAD/TELSTAR 3302/97	◆ NUYORCAN SOUND FEAT. JOCELYN BROWN
10	15	6	6	1	STOMPT	EMPIRE STATE 445/ATLANTIC	◆ F.U.
11	15	27	1	1	FREE	STREETLYN 125/3	◆ ULTRA NINE
12	10	3	3	1	I MISS YOU	ATLANTIC/PRODIGE	◆ BLOOM
1	1	1	1	1	NOT OVER YET	HYPERION/PRODIGE 4374A/REPERE	◆ GRACE
14	15	12	6	1	FUN FOR ME	LO/4377/NEWBORN BROS.	◆ MO'LOKO
15	22	12	6	1	I DON'T WANT TO LOSE	242/ARISTA	◆ TOMI BRAXTON
11	12	6	11	1	TESTIFY	SEA/FUBO 00/5	◆ JAY WILLIAMS
11	20	22	3	1	A LITTLE BIT OF ECSTASY	CASSETTE/REPERE 437877H/NEWBORN BROS.	◆ JOCELYN ENRIQUEZ
11	13	18	10	1	MUSIC	POPULAR 24/WEINSTEIN	◆ DOLCE & GABBANA
19	26	18	6	1	HOLD ON	RESPECTIVE 851/315/ARM	◆ ANN NESBITT
26	17	13	13	1	MUEVE LA CADERA	MOVE YOUR BODY DIRECTLY 10/504	◆ REEL 2 REAL FEAT. PROCTO LINO
						<b>***Power Pick***</b>	◆ MICHAEL JAY "KESON"
21	27	35	1	1	BLOOD ON THE DANCE FLOOR	LOVE 10/51/9	◆ CYNTHI LAURIE
22	16	17	1	1	YOU DON'T KNOW	CPIC 175/41	◆ DUFF PUNK
23	18	11	11	1	THE PUNK	3/437877H/ARM	◆ JEFF PUNK
24	28	36	1	1	OTYDGE	NO 407 56/5	◆ JEAN MICHEL JARRE
25	29	38	1	1	NIGHTMARE	GO/NOVUS/LO/OTYDGE/REPERE RHYTHM	◆ BRUNO BROS.
28	18	20	7	1	SOMETIMES DELOUS	WU/ABC/WEINSTEIN 437877H/NEWBORN BROS.	◆ THE BRAND NEW HEAVES
27	36	42	3	1	JUST A FEELING	WEINSTEIN 574/43	◆ CRYSTAL WATERS FEATURING DENZEL ROSSMAN
36	36	18	5	1	GIMME SOME LOVE	ETERNAL 43/WEINSTEIN 437877H/NEWBORN BROS.	◆ GINA G.
29	21	18	11	1	ONE IN A MILLION	BACKGROUNDS/PRODIGE/ARISTA	◆ AALIYAH
34	34	40	6	1	WHAT DO I GOTTA DO	KING STREET 11/51	◆ URBAN SCL
						<b>***HOT SHOT DEBUT***</b>	
31	NEW	—	—	1	SOMETHING GOOD	ON 1/506 442/3	◆ TODD TERRY FEATURING MATTHEW WADSWORTH & JOCELYN BROWN
40	49	9	9	1	NATRA	MIKE PEPERSON/SONIC 1311/ARISTA	◆ GENASIS II
32	38	44	1	1	MOMENT OF MY LIFE	10/507/NO 1	◆ BOBBY AMOROSO BROWN
35	45	49	3	1	REVER GONNA GET ENOUGH	ATLANTIC 43/WEINSTEIN	◆ KEITH MULLERMAN
38	52	24	1	1	STAY	24/WEINSTEIN 437877H/NEWBORN BROS.	◆ STAY/TELSTAR
38	44	43	1	1	RAYMOND'S TRAVE	97 MAX TRAC 205/50/ARM	◆ SLO/SCULP
37	18	25	12	1	WHERE HAVE ALL THE COMETTS GOTTEN?	MAGO 43/WEINSTEIN 437877H/NEWBORN BROS.	◆ PAULA COLA
39	44	15	3	1	KEEP LOVE TOGETHER	1/51 REPERE	◆ LOVE TO INFINITY
38	23	20	10	1	ONE MORE TIME	ARISTA 133/29	◆ REAL MC/CY
40	42	—	—	1	EVERYBODY NEEDS TO BE LOVED	WU 385/5/WEINSTEIN	◆ GROOVE JUNIQUES FEAT. AYLAO
41	49	—	—	1	ON TRACK	MERCURY IMPORT	◆ JIANI
42	NEW	—	—	1	DIV DA DA	DAVIE 500/20	◆ KEVIN AVIANO
43	33	23	11	1	MAJIC	MO/NOVUS 88/44	◆ KECI
44	48	—	—	1	I FOUND LOVE	11/51/REPERE 152/4	◆ GARRIOT & BONNEAU
45	41	32	9	1	CARRY ON	INTEREST 10/507	◆ DON

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ♦ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997,

### MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. **SoundScan®**

LAST WEEK IN 2015 GAIN		TITLE LABEL & NUMBER/OUTSTANDING LIPS		ARTIST
*** No. 1 / HOT SHOT DEBUT ***				
(1)	NEW	1	I'LL BE MISSING YOU (F) OF THE HOLLOWEY 780634/AMERICA	WYCLE J&N FEAT. RETUZE (LISTED 1/21)
(2)	1	1	WE TRYING TO STAY ALIVE (F) OF THE HOLLOWEY 780634/AMERICA	WYCLE J&N FEAT. RETUZE (LISTED 1/21)
(3)	1	1	STEP INTO THE WORLD (LAPLUME'S DELIGHTS) (F) JAC 42643	• HRS ONE
(4)	2	2	3 I DON'T WANT TO LOVE ME SOME HIM (F) OF LAFACE 42643/AMERICA	• TON BROTHER
(5)	4	22	3 WHO YOU WANT (F) DUSTY 43867/AMERICA	• JAY Z
(6)	3	6	16 RETURN OF THE MACK (F) OF ATLANTIC 43843/AMERICA	• MARK MORRISON
(7)	3	6	18 A LITTLE BIT OF ECSTASY (F) OF CLASSIFIED/THUNDER 83047/AMERICA	• JOCELYN ENRIQUEZ
(8)	2	11	18 CALL ME (F) OF LOGIC 42759/AMERICA	• LEO CLUCK
(9)	6	6	11 INSOMNIA (F) OF ARISTA 13353	• FAITHLESS
*** GREATEST GAINER ***				
(10)	18	18	6 CAN I FEEL IT (F) OF THE ONE 56213/AMERICA	• 3RD PARTY
(11)	22	9	6 JUST ANOTHER CASE (F) OF THE VOLATON/OF JAM 57415/AMERICA	• CHU FEAT. SLICK BROS
(12)	3	12	15 KICK NOBODY HOLD ME DOWN (F) OF BLACK BOX 42643/AMERICA	• PUFF DADY (FEAT. MASE)
(13)	11	11	40 LET ME CLEAR MY THROAT (F) OF THE BLOOM 43061/AMERICA	• OF KOOL
(14)	11	13	6 THE PERFECT GROUND (F) OF NOTHING 50010/AMERICA	• JAYE INCH HALLS
(15)	6	6	3 IT'S ALRIGHT, I FEEL IT (F) OF GARY STEVENS/THUNDER 83047/AMERICA	• NUYORCAN SOUL FEAT. NINE BROS
(16)	11	18	12 CUPID (F) OF J&N 780634/AMERICA	• TRACEY LEE
(17)	11	18	11 THE OTHER PART (F) OF THE ONE 56213/AMERICA	• 112
(18)	NEW	7	7 FREE (F) OF DUSTY 43867/AMERICA	• ULTRA NITE
(19)	11	18	6 THINKING OF YOU'LL GET IT DOWN (F) OF THE METEOR STAGES	• TONY TONE TONE
(20)	23	15	6 IT'S NO GOOD (F) OF THE MULTITUDE 43846/AMERICA BROS.	• DEFECHE MODE
(21)	36	7	1 NO ONE BUT YOU (F) OF L.A. 34151/AMERICA	• VERONICA (FEATURING CHAD JACKSON)
(22)	16	7	6 BLOOD ON THE DANCE FLOOR (F) OF EPIC 78068	• MICHAEL JACKSON
(23)	26	17	6 SPIN SPIN SUGAR (F) CLEAN UP/UNDER UNDERGROUNDS 38506/AMERICA	• SNEAKER PUNKS
(24)	10	18	3 PICK IT UP (F) OF JAM 57397/AMERICA	• REDMAN
(25)	30	2	5 MILES TO EMPTINESS (F) OF MILLWORT 78063/AMERICA	• BROWNGTONE
(26)	32	25	9 WHY HAVE ALL THE COWBOYS GONE? (F) OF HAGO 43846/AMERICA BROS.	• PAULA COLE
(27)	35	34	16 RUNAWAY (F) OF GANT STERILIZE/THUNDER 83047/AMERICA	• NUYORCAN SOUL FEATURING DINA
(28)	27	26	4 SAY YOU'LL BE THERE (F) OF VIRGIN 36592	• SPICE GIRLS
(29)	15	2	7 MY WORLD (F) OF PARADE/STORM 57700/AMERICA	• O.C.
(30)	28	2	2 JUST A FEELING (F) OF MURPHY 57443	• CRYSTAL WATERS FEATURING DENNIS RODMAN
(31)	14	2	7 WHEN I DIE (F) OF LANCE 13358	• NO MERCY
(32)	43	28	14 THE BEAT (F) OF THE ONE 56213/AMERICA	• THE BEATHEATS
(33)	25	14	23 UN-BREAK MY HEART (F) OF LAFACE 42643/AMERICA	• TONY BROTHER
(34)	29	20	1 REACHING GIGS LATINA (F) OF LANCIA 19057	• ROBB ROSE OF THE BLACK
(35)	24	21	9 MY BABY DADDY (F) OF TONY MERCEDES/LAFACE 42723/AMERICA	• B-UROCK & THE BIZZ
(36)	RE-ENTRY	9	9 CHECK THE RHIME (F) JAC 42643	• A TRIBE CALLED QUEST
(37)	RE-ENTRY	23	24 DIP (F) OF HARDWOOD POWER/OF 10/27/AMERICA	• FREAKY NASTY
(38)	RE-ENTRY	35	40 WHERE DO YOU GO (F) OF OF ARISTA 13373	• NO MERCY
(39)	RE-ENTRY	37	6 SOMETIMES (F) OF DELICIOUS WAVE 4005/AMERICA	• THE BRAND NEW HERMES
(40)	NEW	1	1 COME WITH ME (F) OF ELKOR 43476/AMERICA	• KEITH SWEAT (FEATURING RONALD D ISLEY)
(41)	RE-ENTRY	7	7 HARD TO SAY I'M SORRY (F) OF LAFACE 42643/AMERICA	• AZ YET FEATURING PETER CETERA
(42)	RE-ENTRY	5	5 HOLD ON (F) OF PERFECTIVE 56131/AMERICA	• ANN NESBY
(43)	40	37	25 I BELIEVE I CAN FLY (F) OF WARNER 56131/AMERICA	• H. KELLY
(44)	RE-ENTRY	4	4 BRAIN (F) OF SWEET 27503	• JUNGLE BROTHERS
(45)	RE-ENTRY	7	7 GET READY, READY (F) OF THE ONE 56213/AMERICA	• DJ JARBLER
(46)	RE-ENTRY	2	2 SAGUARO (F) OF THE ONE 56213/AMERICA	• C. J. ROLLAND
(47)	29	16	13 IN MY ARMS (F) OF THE ONE 56213/AMERICA	• DYSLE
(48)	RE-ENTRY	38	38 COME ON (F) OF DUSTY/STREET 43867/AMERICA	• BILLY LAWRENCE FEATURING MC CREE
(49)	49	45	45 DON'T CRY FOR ME ARGENTINA (F) OF WARNER 56131/AMERICA	• MADONNA
(50)	47	33	4 THE BEGINNING OF THE END (F) OF FENDULUS 56131/AMERICA	• BOOGEMONDSTON

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## Hopes High For Sherrie Austin

### Transplanted Australian To Make Arista Debut

■ BY CHET FLIPPO

NASHVILLE—With a largely co-written first album coming on Arista/Nashville, a radio hit, a video with quick impact on CMT, and a World Wide Web page nothing numerous hits, Australian Sherrie Austin has established herself as a newcomer to watch. "I'm a singer/songwriter/junkie," says Arista/Nashville president Tim DuBois, "and when I met Sherrie, she was everything I had hoped for. What I first heard was the song 'One Solitary Tear,' and I just flipped for that, based on the song and her voice."

"Then, I found out that she had written it. And that was the start of a two-year love affair with her as an artist. She had some really good songs, but more importantly, she showed a tremendous ability to write and to grow. It's the kind of thing when you sit in this chair you hope and pray that someone like her will walk into your office."

DuBois says that the label took more than two years in developing her first album and that the care taken in the process now shows.

"This has worked the way it's supposed to work," he says. "It's a textbook case of the way things should go for a new artist. She's great with radio. She's mature and will work hard. I'm as excited about this project as anything we've done here. There's a real integrity here."

Austin says she got into country music through her mother, who was a big fan. Growing up in Australia, they listened to records by Johnny Cook, Skeeter Davis, and Dolly Parton. "Mum had always dreamed of being a country singer," says Austin, "but she never had the opportunity."



AUSTIN

Austin began singing country at about age 13. "I loved Dolly. She was my absolute favorite. I loved the songs she was writing, as well as Linda Ronstadt and Olivia Newton-John. I was also a '70s baby and loved that music, like Elton John and Simon & Garfunkel and Bread. David Gates is probably the reason I write songs. I love melodies."

She began singing at country music festivals throughout Australia. "Mum and I would pack up Dad's truck and look in the paper and find out where a festival was and drive there," she says. "I was kind of doing what LeAnn Rimes is doing now. I was opening for

(Continued on page 29)



**A Millionaire:** Edisto Sound president Stewart Harris was recently surprised to receive seven BMI Millionaire Awards, for million-plus songs, including a Two Million Award for Wynonna's recording of "No One Else On Earth." Shown from left, are Edisto creative director Vicky Jackson, BMI assistant VP Harry Warner, Harris, and Edisto VP Demetra Harris.

## Chesney Aims To Build On Success With 3rd BNA Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—Whoever said nice guys finish last wasn't at the recent party to celebrate gold certification of Kenny Chesney's BNA album, "...And You Will Know Them."

Tom T. Hall, Mandy McCreedy, Trace Byrd, Keith Galt, and numerous labels, agents, and publishing personnel were on hand to congratulate Chesney, whose new album, "I Will Stand," will be released July 15 by RCA's Nashville Group (RLG). "Success breeds success. There's nothing like having momentum going in from the present album into the new album," says RLG VP of promotion David Turner. "With this current album, 'Me And You,' getting the attention of content providers, and Kenny coming off two back-to-back ballads with 'Me And You' and 'When I Close My Eyes,' the accounts are very receptive to the pre-orders and solicitation

going on in this new album."

"I wish it was coming out in June," says Tower Nashville GM Jon Kerkowicz. "The first single has done really well. Actually, his current album is still selling well... and from what it looks like right now from the sale of the current single, the new album should do really well. He's over that sophomore jinx, and the third record can be the big record."

Turner says a key factor has been the success of the last two singles. "His up-tempo tunes were radio-ready, but we thought the guy's a balladeer," says Turner, "and we thought, 'If we can get a couple of back-to-back ballads on the guy, that's going to send people to record stores and to the cash registers.'"

"And it was true. We had more sales on these two ballads than on three or four of his tempo tunes combined. I think that's what it did for him. Plus he did get great exposure last year touring with Alabama."

Turner says the project is off to a good start with the new single, "She's Got It All," which was released May 29.

(Continued on page 29)

## Starstruck Drastically Cuts Its Mgmt., Publicity Rosters; Ryman To Fete Atkins

**WEATHER VANE?** In what may be a harbinger of things to come on Music Row, Starstruck Entertainment CEO Narell Blackstock admits that the company was overexpanding to the point of beginning to affect its primary mission. Now, he says, the company is cutting back. The main change is elimination of the company's management division and its 10 artists. Blackstock will now manage only Starstruck's co-owned artist, his wife, Reba McEntire. Artists affected are Billy Dean, Jo Dee Messina, Rhett Atkins, Linda Davis, River Road, Butch Baker, Jason Sellers, Gary Oliver, Brett James, and John & Audrey Wiggins.

The company will also drop outside artists from its publicity division, a move affecting Trace Adkins, Jeff Carson,

Joe Diffie, and Ty Herndon, among others. "The saturation point is here in country music," Blackstock tells Nashville Scene. "Everybody's talking about it, but nobody's doing anything about it. Financially, we weren't being hurt, but creatively we were. If we had continued the way we were, Reba's career would have suffered. You just can't build 10 Rebas at one time. It's time to check your ego and say we can do only so much."

Blackstock cites corporate ego as the primary driver driving the Row's go-go attitude, especially in label start-ups and roster expansion. "Everyone's signing talent, because they're afraid they'll miss something. Managers are stretched beyond their capability. Then we end up with artists who can't perform, and that hurts country music with the consumers, who become disappointed with what they see. It's already hurt touring. The fair circuit is replacing country music with drag-ting. Talent buyers used to be able to gamble on new talent. Now, by the time of the show, the artist may be over."

"We don't talk about people being in their fourth album anymore," he adds. "We're lucky to be talking about them being on their fourth single. Look at Brooks & Dunn: They're considered a veteran act, and they've done only four albums. As an industry, we're the victim of overexpansion is the artist. Every artist makes a mistake on a song at some point. We're getting to the point where if an artist records the wrong song, that could be a career-ending mistake." Blackstock says the changes will not affect the Starstruck Writers Group or the company's recording studios.

**ON THE ROW:** Garrison Keillor will headline a tribute to Chet Atkins and the studio musicians who worked for him at RCA Studio B when he ran that label here. The show set for June 25 at the Ryman Auditorium, will be a feature event of the Chet Atkins' Musician Days, which will run June 25-29. Representing the legendary Studio B musicians will be Harold Bradley, Boots Randolph, Hargus "Flea" Robbins, Buddy Harman, and Charlie McCoy. Tennessee Gov. Don Sundquist and Nashville Mayor Phil Bredesen will host a post-performance private reception.

The Bluebird Cafe, Nashville's famed songwriter hangout, marks its 15th birthday Tuesday (10) with a concert to benefit the Book 'Em and Court Appointed Special Advocates organization. Gary Burr, Lari White, and Bob DiPiero will be among the writers performing. Grant Brooks and Kathy Matton are among the artists "discovered" at the Bluebird... Country star/country music historian Marty Stuart has acquired a significant chunk of country's visual history: a series of paintings by artist Tom Allen. To show set for June 25 at the Ryman Auditorium, will be a feature event of the Chet Atkins' Musician Days, which will run June 25-29. Representing the legendary Studio B musicians will be Harold Bradley, Boots Randolph, Hargus "Flea" Robbins, Buddy Harman, and Charlie McCoy. Tennessee Gov. Don Sundquist and Nashville Mayor Phil Bredesen will host a post-performance private reception.

by Chet Flippo



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# Billboard. TOP COUNTRY ALBUMS

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OF RETAIL STORE AND RACK SALES  
REPORTS COLLECTED, COMPILED, AND  
PROVIDED BY SoundScan®

JUNE 14, 1997

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS OR CHART	ARTIST LABEL & NUMBER • DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
				★★★★★ <b>No. 1</b> ★★★★★		
1	1	1	1	<b>GEORGE STRAIT</b> RCA 11554 (12 9615 15 96) 6 weeks at No. 1	CARRYING YOUR LOVE WITH ME	1
2	2	2	47	LEANN RIMES ♪ CLIVE 77821 (12 9615 15 96)	★★★★★ <b>GREATEST GAINER</b> ★★★★★	BLUE
3	3	3	16	<b>LENN RIMES</b> ♪ CLIVE 77821 (12 9615 15 96)	UNCHAINED MELOODY (THE EARLY YEARS)	1
4	4	4	39	<b>DEANA CARTER</b> A' CARTEL HAZEL 37514 (12 9615 15 96)	DID I SHAVE MY LEGS FOR THIS?	2
5	5	5	8	<b>CLAY WALKER</b> GUNT HAWTHORNE BROS. 102 9614 96	RUMOR HAS IT	4
6	6	6	20	<b>BILL ENGLISH</b> ♪ WARNER BROS. 46263 (12 9616 16 96)	HERE'S YOUR SIGN	5
7	7	7	49	<b>TRACE ADKINS</b> ♪ CARTEL HAZEL 37222 (12 9615 15 96)	EVERYTHING OUT LOUD	6
8	8	8	31	<b>ALAN CARPENTER</b> ♪ ARISTA 18853 (12 9616 16 96)	DREAMING I LOVE	1
9	10	10	59	<b>BROOKS &amp; DUNN</b> A' ARISTA 18810 (12 9615 15 96)	BORDERLINE	1
10	11	9	31	<b>KEVIN SHARP</b> ♪ 1434314M 4193032E (12 9615 15 96)	MEASURE OF A MAN	4
11	12	11	11	<b>TRACY LAWRENCE</b> ♪ ATLANTIC 609240 (12 9614 16 96)	THE COAST IS CLEAR	4
12	9	15	3	<b>LEE ANN WOMACK</b> RCA 115654A (12 9615 15 96)	LEE ANN WOMACK	9
13	13	12	10	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (12 9615 15 96)	SO LONG SO WRONG	4
14	14	13	7	<b>SAWYER BROWN</b> CHRYSLER 77863 (12 9616 16 96)	SIX DAYS ON THE ROAD	8
15	18	18	30	<b>REBA MCKENTRE</b> A' MCA 11500 (12 9616 16 96)	WHAT IF IT'S YOU	1
16	16	19	84	<b>ALAN CARPENTER</b> ♪ ARISTA 18810 (12 9616 16 96)	THE GREATEST HITS COLLECTION	1
17	15	16	93	<b>COLLIN RAYE</b> ♪ CPT-603030907 (12 9619 16 96)	I THINK ABOUT YOU	5
18	19	14	8	<b>ALABAMA</b> RCA 67426 (12 9616 16 96)	DANCIN' ON THE BOULEVARD	5
19	17	17	8	<b>WYNNONNA</b> CHRYSLER 115634A (12 9616 16 96)	COLLECTION	9
20	22	24	57	<b>MINOT MCCRACKAY</b> ♪ RCA 668047A (9 9615 15 96)	TEN THOUSAND ANGELS	5
21	20	21	36	<b>CLINT BLACK</b> ♪ RCA 66671 (12 9616 16 96)	THE GREATEST HITS	2
22	25	27	62	<b>BRYAN WHITE</b> ♪ ATLANTIC 618005E (12 9615 15 96)	BETWEEN NOW AND FOREVER	7
23	21	20	45	<b>KENNY Chesney</b> ♪ RCA 665987A (12 9615 15 96)	ME AND YOU	1
24	24	25	10	<b>TANYA TUCKER</b> CARTEL HAZEL 36885 (12 9616 16 96)	COMPLICATED	15
25	23	23	38	<b>LORRIE MORGAN</b> ♪ RCA 668417A (12 9616 16 96)	GREATER NEED	8
26	27	28	36	<b>JOHN MICHAEL MONTGOMERY</b> ♪ ATLANTIC 618005E (12 9615 15 96)	WHAT I DO BEST	5
27	28	26	7	<b>ARON TIPPIN</b> RCA 67427 (12 9615 15 96)	GREATEST HITS...AND THEN SOME	17
28	28	28	56	<b>GEORGE STRAIT</b> RCA 115421 (12 9615 15 96)	BLUE CLEAR SKY	31
29	29	38	15	<b>JOHN TREVIK</b> COLUMBIA 476425099 (12 9615 15 96)	LEARNING AS YOU GO	1
30	31	40	37	<b>JOHN BERRY</b> CARTEL HAZEL 35446 (12 9615 15 96)	FACES	9
31	35	35	28	<b>MARK CHESNUTT</b> DECCA 115290A (12 9616 16 96)	GREATEST HITS	18
32	31	30	33	<b>TRACY BYRD</b> ♪ MCA 114495 (12 9615 15 96)	BIG LOVE	18
33	30	31	30	<b>TERRI CLARK</b> ♪ MICRUMUS HAZEL 352919 (12 9615 15 96)	JUST THE SAME	10
34	30	31	11	<b>TIM MCGRAW</b> ♪ CLIVE 77820 (12 9616 16 96)	ALL I WANT	1
35	30	29	11	<b>KATHY MATTHEA</b> MICRUMUS HAZEL 352919 (12 9615 15 96)	LOVE TRAVELS	15
36	31	42	42	<b>TY HERNDON</b> CPT-603030907 (12 9619 16 96)	LIVING IN A MOMENT	6
37	38	38	30	<b>TRAVIS TRUITT</b> ♪ WARNER BROS. 46264 (12 9616 16 96)	THE BEST OF ME KIND	1

THIS WEEK		LAST WEEK		2 WEEK AGO	WKS. ON CHART	ARTIST	ALBUM & NON-ALBUM DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT	TITLE	PEAK POSITION
38	36	33	32			DAVID KERSH <b>CD</b> 77841 (10 96/15 95)		GOODNIGHT SWEETHEART	21
39	39	41				TRAVIS TRITT <b>CD</b> WARNER BROS. 49001 (10 96/15 96)		GREATEST HITS — FROM THE BEGINNING	3
40	40	38	71			PATTY LOVELESS <b>CD</b> ETC 427650/50 (10 98 03/15 98)		THE TROUBLE WITH THE TRUTH	10
41	41	39	52			FATH HALL <b>CD</b> WARNER BROS. 45572 (10 98/15 98)		IT MATTERS TO ME	1
42	42	32	53			VINCE GILL <b>CD</b> MCA 11422 (10 96/13 96)		HIGH LONESOME SOUND	3
43	42	47	80			GARTH BROOKS <b>CD</b> CAPITOL NASHVILLE 30980 (10 96/15 98)		FRESH HORSES	1
44	44	43	37			VARIOUS ARTISTS WALL GROUP 60932 (10 96/15 98)		THE BEST OF COUNTRY SINCE THE BEST OF DISNEY	17
45	50	57	14			MARK WILLIS <b>CD</b> WARNER BROS. 523116 (10 98 03/15 98)		MARK WILLIS	45
46	51	50	56			SAMMY KERSHAW <b>CD</b> MERCURY NASHVILLE 50993 (10 98 02/7 98)		POLICE, REIGNER AND HER	17
47	47	53	5			TAMMY GRAHAM <b>CD</b> COUNTRY 148824/2004 (10 98/15 98)		TAMMY GRAHAM	47
48	49	43	80			VINCE GILL <b>CD</b> MCA 11394 (10 96/15 98)		SOULVENS	3
49	48	45	47			CLEDUS "T" JUD <b>CD</b> RACON & THE 2825 (10 96/16 98)		I STOLE THIS RECORD	23
*** PACESETTER ***									
50	52	54	10			BIG HOUSE <b>CD</b> MCA 11446 (10 96/15 98)		BIG HOUSE	33
51	49	48	30			GEORGE STRAIT <b>CD</b> MCA 11263 (10 96/15 98)		STRAIT OUT OF THE BOX	9
52	46	46	6			JOE DIFFIE <b>CD</b> GUNSHORY (10 98 03/16 98)		TWICE UPON A TIME	33
53	53	52	32			MARY CHAPIN CARPENTER <b>CD</b> COLUMBIA 67502/50 (10 98 02/15 98)		A PLACE IN THE WORLD	4
54	54	49	71			TRACY LAWRENCE & ATLANTIC 82046 (10 96/15 98)		TIME MARCHES ON	47
55	57	45	47			ALABAMA <b>CD</b> MCA 56848 (4 96/15 98)		SUPER HITS	4
56	55	59	35			GARY ALLEN <b>CD</b> RCA 1140624 (10 98/15 98)		USED HATER FOR SALE	20
57	56	63	4			ROY ORBISON <b>CD</b> COLUMBIA 672975/50 (9 8 12/9 98)		SUPER HITS	56
58	58	51	5			VARIOUS ARTISTS <b>CD</b> TEL-A-RAT (10 96/15 98)		HOT COUNTRY '97	51
59	59	62	50			LYTLE LOVETT <b>CD</b> RCA 134096/4 (10 96/16 98)		THE ROAD TO ENSENADA	4
60	62	56	14			VARIOUS ARTISTS <b>CD</b> A&M 14802 (10 96/15 98)		PEACE IN THE VALLEY	31
61	66	66	40			JEFF FOXWORTH <b>CD</b> WARNER BROS. 46431 (10 96/15 98)		CRANK IT UP — THE MUSIC ALBUM	3
62	66	58	6			KIPPI PARANZO <b>CD</b> 350524/UNIVERSAL (10 96/15 98)		TO BE WITH YOU	53
63	61	61	86			LORRIE MORGAN <b>CD</b> J&M 64550/64 (10 96/15 98)		GREATEST HITS	5
64	63	64	60			RICCOTTE <b>CD</b> COLUMBIA 672230/30 (10 98 04/5 98)		RICCOTTE	14
65	61	26	5			ROY D. MERCER CAPTOL, NASHVILLE 54785 (10 96/15 98)		HOW BIG A BOY ARE YA? VOLUME 1	6
66	61	56				JEFF FOXWORTH <b>CD</b> WARNER BROS. 43556 (10 96/15 98)		GAMES REDNECKS PLAY	1
67	RE-ENTRY	33	JUNIOR BROWN <b>CD</b> 7783 (10 96/15 98)				QUINER JAMES (EP)	6	
68	68	58	51			PAUL BRANDT <b>REPRISE</b> 41640/WRNERS (10 98 05/15 98)		CALM BEFORE THE STORM	18
69	68	65	53			TOBY KEITH <b>CD</b> MERCURY NASHVILLE 52112 (10 98 02/15 98)		BLUES MOON	6
70	RE-ENTRY	16	JUNIOR BROWN <b>CD</b> 77843 (10 96/15 98)				SEMI-CAZ	32	
71	RE-ENTRY	9	ROY ORBISON <b>WHIT</b> 4330 (10 96/15 98)				THE VERY BEST OF ROY ORBISON	29	
72	RE-ENTRY	40	SAMMY KERSHAW <b>WARNER</b> NASHVILLE 528356 (10 98 02/15 98)				THE HITS CHAPTER 1	18	
73	65	65	13			MILLA MASON <b>ATLANTIC</b> 429242 (10 96/15 98)		THAT'S THE ENOUGH OF THAT	43
74	11	11	19			LITTLE TEXAS <b>CD</b> WARNER BROS. 45572 (10 96/15 98)		GREATEST HITS	18
75	26	11	40			TRINITY YEARWOOD <b>CD</b> MCA 11374 (10 96/15 98)		TRINITY YEARWOOD'S	6

\* Albums with the greatest sales gains this week. ▲ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ■ RIAA certification for sales of 1 million units, with multiplatinum sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of disc(s) and/or tapes. \* Artists' listings if L is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. \* Prices marked H indicate higher than last week's price, which was also the lowest multiple price. Greatest Gainer shows chart's largest unit increase. Placeholder indicates highest percentage growth. Heatseeker Impact shows impact among Heatseekers this week. † Indicates past or present Heatseeker title. © 1997, Billboard Inc., and SoundScan Inc.

**Billboard® Top Country Catalog Albums** TM **JUNE 14, 1997** COMPILED FROM A NATIONAL SAMPLE OF  
RACK SALES REPORTS COLLECTED, COMPILED

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JUNE 14, 1997

THIS WEEK	LAST WEEK	ARTIST	ALBUM & NUMBER OF DISCS (LISTING LABEL, # OF DISCS) LIST PRICE OR EQUIVALENT FOR CASSETTES/CD	TITLE	THIS WEEK'S POS.	LAST WEEK'S POS.
2	2	<b>SHANIA TWAIN</b> ♦	MERCURY HAWAII/ 52288 (10 50) \$21.95	11 weeks at No. 1 THE WOMAN IN ME	121	121
2	3	<b>GARTH BROOKS</b> ♦	CAPitol, Nashville 29649 (10 59) \$15.95	THE HITS	29	29
3	1	<b>PATSY CLINE</b> ♦	MCA 124 17 0912 90	12 GREATEST HITS	532	532
2	2	<b>TIM MCGRAW</b> ♦	CBS 37359 (9 96) \$9.95	NOT A MOMENT TOO SOON	267	267
6	7	<b>GEORGE STRAIT</b> ♦	MCA 10653 (10 90) \$15.95	PURE COUNTRY SOUNDTRACK	216	216
6	7	<b>HANK WILLIAMS, JR.</b> ♦	CAPitol 7738 (10 90) \$9.95	THE GREATEST HITS, VOL. 1	133	133
7	8	<b>CHARLIE DANIELS</b> ♦	EPIC 6432059 (9 36) \$9.95	SUPER HITS	133	133
2	2	<b>WILLIE NELSON</b> ♦	COLUMBIA 6434650 (9 39) \$9.95	SUPER HITS	168	168
2	2	<b>VINCE GILL</b> ♦	MCA 11547 (10 90) \$15.95	WHEN LOVE FINDS YOU	168	168
10	10	<b>ALAN KRAUSS</b> ♦	ROUNDER 8229 ♦ (9 90) \$12.95	NOW THAT I'VE FOUND YOU ♦ A COLLECTION	125	125
11	12	<b>HANK WILLIAMS</b> ♦	MERCURY HAWAII 82393 (10 50) \$21.95	24 OF HANK WILLIAMS' GREATEST HITS	141	141
12	13	<b>REBA MCENTIRE</b> ♦	MCA 11066 (10 90) \$15.95	GREATEST HITS VOLUME TWO	152	152
13	14	<b>TRACY BRAND</b> ♦	MCA 10991 (10 90) \$15.95	NO ORDINARY MAN	270	270

THIS WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
14	14	THE CHARLIE DANIELS BAND	EPIC 39795504Y (7.50 CD/1.91)	1	1	A DECADE OF HITS
15	11	ALABAMA	RCA 66A10 (US) 09575 1851	1	1	GREATEST HITS VOL. 8
16	18	BROOKS & DUNN	A&M 18024 (US) 76153 580	1	1	BEYOND NEW HAVEN
18	16	PATSY CLINE	ACA 40038 (7.75) 76152 580	1	1	THE PATSY CLINE STORY
14	11	GEORGE STRAIT	ACA 40359 (7.75) 76152 580	1	1	GREATEST HITS VOLUME 2
11	21	GARTH BROOKS	A&M 18024 (US) 76153 580	1	1	NO FENCES
20	11	GEORGE JONES	EPIC 40776500Y (5.50) 76155 981	1	1	SUPER HITS
22	22	MARY CHAPIN CARPENTIER	COLUMBIA 4844501Y (12.50) 09151 598	1	1	COME ON COME ON
23	20	BRYAN WHITE	ATLANTIC 6144501Y (US) 76153 580	1	1	BRYAN WHITE
23	20	JOHN CASH	COLUMBIA 66773500Y (5.50) 659 580	1	1	SUPER HITS
24	24	GEORGE STRAIT	ACA 55674 (7.75) 76152 580	1	1	GREATEST HITS
25	—	JOHN MICHAEL MONTGOMERY	ATLANTIC 627246 (US) 09151 598	1	1	JOHN MICHAEL MONTGOMERY

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or listless of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ◆ Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multiplum sales indicated by a numeral following the symbol. \*denotes vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale price. © 1997, Billboard/SPR Communications and SoundScan, Inc.



# COUNTRY



by Wade Jensen

**TWO-STORY HOUSE:** Entering with aplomb at 129 of our 162 monitored stations, Clint Black and Martina McBride firebomb Billboard's Hot Country Singles & Tracks at No. 42 with "Still Holding On." This is Black's third duet outing and McBride's first vocal collaboration to have chart impact, although she learned earlier this year with new age pianist Jim Brickman on "Valentine" (Windham Hill), which rose to No. 53 in the March 1 issue.

With Hot Shot Debut honors, "Still Holding On" opens higher on our airplay chart than any of Black's prior duets. "Hold On Partner," a 1991 collaboration with Roy Rogers, entered at No. 69, peaking at No. 42 in the Dec. 7, 1991, issue, and "A Bad Goodbye," with Wynonna, topped at No. 55 and reached No. 2 during the warm months of 1993. As for McBride's appearance on that chart, this entry sets a career high, previously held by "Cry On The Shoulder Of The Road" (No. 100 and No. 42 in the Dec. 7, 1991, issue).

Bruce Clark, operations manager at WXMB Perma, Fla., says that country fans have always championed superb duets and that the timing is right for this new pairing. "Although it's not technically a duet, the listeners consider the Tim McGraw song [with Faith Hill] a collaboration, and because of that perception, they might help prime the audience for this type of song." Clark adds that Black is "writing the type of songs we might have expected from Bob Dylan 30 years ago." Although Black typically writes only with longtime collaborator Hayden Nicholas, he co-wrote "Still Holding On" with Melinda Berg and Marty Stuart.

**Dale Turner,** promotion VP for the RCA Label Group in Nashville, says that "Still Holding On" will appear on upcoming sets by both Black and McBride. "Clint's album is called 'Nothin' But The Taints,' and Martina's project hasn't been given a title yet." Both packages hit retail Aug. 12.

**GOING ABOVE, GOING TWICE:** While "It's Your Love" by Tim McGraw (With Faith Hill) commands a second week atop Hot Country Singles & Tracks, it then 5-8 on the Hot 100 and is the only country single to appear in that chart's top 10. Billy Ray Cyrus' "Achy Breaky Heart" peaked at No. 4 in a '92 (Hot 100 Singles Spotlight, Billboard, June 7). The McGraw single landed more than 95,000 units, up 9,500 units over the prior week. While some country label execs remain wary that singles sales could cannibalize album sales, Dennis Hannan, VP of Curb Music Group, says that he hasn't found any hard evidence to substantiate those concerns. "We continuously monitor and analyze the effects of singles upon album sales, and we just don't see it. I think if we were ever going to have proof that singles hurt albums, we'd have seen it with LeAnn Rimes' 'Blue.' We've done research that shows us there's a significant number of companion buys, where they're buying both pieces," he says.

McGraw's "Everywhere" set arrived at retail June 3, and Hannan predicts first-week sales of 150,000 units.

**JUNIOR MINT:** Two sets by country eccentric Junior Brown re-enter Top Country Albums. Brown's "Junior High (EP)" reappears at No. 67, and "Crazy-Crazy" creeps at No. 70, with each moving 1,500 units. Curly's Dennis Hannan says he's unsure as to the exact reasons for the bike, but believes it could have been the efforts of an outside marketing firm he hired to work Brown's product. "We didn't have a major television appearance or anything media-related that would have spiked these sales," says Hannan.

## CHESENEY AIMS TO BUILD ON SUCCESS WITH 3RD BNA SET

(Continued from page 26)

and climbs to No. 44 with a bullet this week on Billboard's Hot Country Singles & Tracks chart. "We've reached a real high spin level in the first two or three weeks of this single, and I think we're in great shape. What we have to do now is alert the country consumer that there is a new Kenny Chesney album out."

RIG chairman Galante says there will be pricing and positioning at retail, and in-store appearances are planned. There will also be a push toward high-profile media appearances.

Chesney admits that following up his first gold album is a nerve-racking experience. "I went through a lot of stressful nights, wondering which songs to keep and which to let go, because this is a very pivotal album for me," Chesney says. "We've definitely got some momentum going with the 'Me And You' album, and I just want to build on that."

Galante says his company was very careful to follow Chesney's current success with a strong project.

"We took an inordinate amount of time working on tracks and vocals and song selection," Galante says, "because we knew if you can get it right, it's another gold album. Kenny would just be part of the pack, and we really feel he's in a position to break out and go to place one. I think we have some excellent songs, and Kenny's vocals are the best. I think it's the best record he's ever made."

Chesney recorded 20 songs for this project before narrowing it down to the 11 on the CD. "Buddy Cannon and Norro Wilson produced this record, and both these guys are great song men," Chesney says. "They've been around awhile, and they've absorbed so much music."

"That's what I felt this record needed, and that's what I felt I needed as an artist. I had wanted to be one of those artists that kept traditional country alive. And I think we did that on this album."

One of the more traditional cuts on the project is "From Hillbilly Heaven To Holy Tonk Hell." George Jones and Tracey Lawrence join Chesney on the track.

"Tracy Lawrence is a good friend of mine," says Chesney. "I toured with George Jones last year, and he said I could use needed any advice. I said, 'I said, 'Hey, buddy, I need you.' It meant a lot to me that he came to sing on this record and be part of my career. I used to hear him show some on nights with [his] 'Who's Gonna Fill Their Shoes,' and"

now he's on my album. I can't believe it."

Chesney says Galante told him he feels six singles can be pulled from this album, and he agrees. "I finally cut a record where I like everything on it. We're going to do seven songs off this album in the show."

Though he likes them all, Chesney admits to having a favorite tune. "That's Why I'm Here is probably my favorite, and it's a push record," he says. "The thing that is so cool about this song is that it's about an alcoholic that's struggling to get better, but it has a happy ending and there's a lot of hope in this song. I think a lot of people are going to relate to this song."

One of things that helped Chesney deliver what he wanted vocally is the fact that he recorded in Florida. "I cut eight of the videos in Fort Laud-

## HOPES HIGH FOR SHERRIE AUSTIN

(Continued from page 30)

Johnny Cash when I was 14, but there's no chance if you can get it right."

When she was 15, the Country Music Assn. of Australia offered to send her to Nashville, but her parents felt she was too young to travel alone. She was moving to Los Angeles. Then, she says, one day when she was 22 she decided to move to Nashville by herself.

"I didn't know a single person here," she says, adding that she sold her home-studio equipment to finance the move. Someone in Los Angeles had given her Will Rambeau's name. "I had seen his picture in 'Wild One' on CMT, and I thought, 'Gosh, he's all right writer.'"

Rambeau's first reaction, she says, was "God save us from Australian country singers." He ended up producing the album (with Ed Seay) and co-writing five songs on it. That set, "Words," due July 15, is a mature mix of earthy love songs and uptempo numbers.

Artistia senior VPGM Mike Dungan notes that, as with most new artists, the marketing rollout will be traditional. "We're going to start with radio, and then we'll move to TV and CMT and then look for a Web site," he says.

"One thing is the strong response we're getting from the Web site," he says. "And nobody really knows who she is. So they had to really go and find her Web site. They're hearing her on radio, seeing her on CMT and then looking for a Web site."

eriale," he says, "because I do have a problem with allergies, and they really suit me in Nashville. For some reason, it's so hard for me to sing in Nashville."

Chesney will take his new songs to the fans this summer, performing at numerous fairs and festivals, as well as continuing to open a few dates for Alabama and Lawrence. Chesney is managed and booked by Dale Morris. His publisher is Opryland Music Group. "Chesney is a very professional person. I feel more confident about who I am and in music I'm recording and my place in country music. . . . For the first time, I feel like I'm comfortable with who I am locally. . . . One of the biggest comments I've gotten on the new album is a radio guy who said, 'Kenny, you no longer sound like a kid with a cowboy hat. You sound like a country music star.' That made me feel awesome."

## THE OTHER INDICATOR, he notes, is that Austin is the first artist in 1997 to be named CMT's "Rising Star."

CMT director of programming Chris Parr says the Rising Star award is not based on sales, but on the artist's impact at the marketplace for outstanding young talent. Sherrie is the most outstanding talent I've seen since since coming on board here. She's a country music prodigy. The Rising Star designation, he says, translates immediately into prominent positioning for a new artist.

"We do two- to three-minute features on the artist," he says, "and show them during our 'Top 12 Countdown,' which is our highest-rated program."

Artistia VP for promotion Bobby Krueger notes that Austin's "Lucky In Love" is climbing the country chart. This issue it is No. 47 on Billboard's Hot Country Singles & Tracks. "Her radio setup was upstaged by some of the other acts," he says. "We've had album-listening parties, and she spent about 10 weeks on the road going to radio. I think the album is really doing well. I'm just anxious to get this album out to the public."

Eddie Haskell, PD at WYCD Detroit, says of the single, "At first listen, I knew it was a hit. This song has a great summer feel."

Austin is managed by Fitzgerald-Hartley and booked by the William Kerris Agency. Her publisher is with Lucky Ladybug Publishing/BMI.

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher) - Licensing Org. (ASCAP) Sheet Music	
1. ALL ABOUT THE GOODIES (see above) <b>Joan B. Brown</b> (BNA) <b>Music</b> (ASCAP)	2. <b>Wade Jensen</b> (ASCAP)
3. <b>BETTER MAIL, BETTER OFF</b> (see above) <b>BMG</b> (ASCAP)	4. <b>Wade Jensen</b> (ASCAP)
5. <b>BUTTERFLY BEESSES</b> (Dunes) <b>ASCAP</b> (ASCAP)	6. <b>Wade Jensen</b> (ASCAP)
7. <b>BUTTERFLY BEESSES</b> (Dunes) <b>ASCAP</b> (ASCAP)	8. <b>Wade Jensen</b> (ASCAP)
9. <b>BUTTERFLY BEESSES</b> (Dunes) <b>ASCAP</b> (ASCAP)	10. <b>Wade Jensen</b> (ASCAP)
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13. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	14. <b>Wade Jensen</b> (ASCAP)
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237. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	238. <b>Wade Jensen</b> (ASCAP)
239. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	240. <b>Wade Jensen</b> (ASCAP)
241. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	242. <b>Wade Jensen</b> (ASCAP)
243. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	244. <b>Wade Jensen</b> (ASCAP)
245. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	246. <b>Wade Jensen</b> (ASCAP)
247. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	248. <b>Wade Jensen</b> (ASCAP)
249. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	250. <b>Wade Jensen</b> (ASCAP)
251. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	252. <b>Wade Jensen</b> (ASCAP)
253. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	254. <b>Wade Jensen</b> (ASCAP)
255. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	256. <b>Wade Jensen</b> (ASCAP)
257. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	258. <b>Wade Jensen</b> (ASCAP)
259. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	260. <b>Wade Jensen</b> (ASCAP)
261. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	262. <b>Wade Jensen</b> (ASCAP)
263. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	264. <b>Wade Jensen</b> (ASCAP)
265. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	266. <b>Wade Jensen</b> (ASCAP)
267. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	268. <b>Wade Jensen</b> (ASCAP)
269. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	270. <b>Wade Jensen</b> (ASCAP)
271. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	272. <b>Wade Jensen</b> (ASCAP)
273. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	274. <b>Wade Jensen</b> (ASCAP)
275. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	276. <b>Wade Jensen</b> (ASCAP)
277. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	278. <b>Wade Jensen</b> (ASCAP)
279. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	280. <b>Wade Jensen</b> (ASCAP)
281. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	282. <b>Wade Jensen</b> (ASCAP)
283. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	284. <b>Wade Jensen</b> (ASCAP)
285. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	286. <b>Wade Jensen</b> (ASCAP)
287. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	288. <b>Wade Jensen</b> (ASCAP)
289. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	290. <b>Wade Jensen</b> (ASCAP)
291. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	292. <b>Wade Jensen</b> (ASCAP)
293. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	294. <b>Wade Jensen</b> (ASCAP)
295. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	296. <b>Wade Jensen</b> (ASCAP)
297. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	298. <b>Wade Jensen</b> (ASCAP)
299. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	300. <b>Wade Jensen</b> (ASCAP)
301. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	302. <b>Wade Jensen</b> (ASCAP)
303. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	304. <b>Wade Jensen</b> (ASCAP)
305. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	306. <b>Wade Jensen</b> (ASCAP)
307. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	308. <b>Wade Jensen</b> (ASCAP)
309. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	310. <b>Wade Jensen</b> (ASCAP)
311. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	312. <b>Wade Jensen</b> (ASCAP)
313. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	314. <b>Wade Jensen</b> (ASCAP)
315. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	316. <b>Wade Jensen</b> (ASCAP)
317. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	318. <b>Wade Jensen</b> (ASCAP)
319. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	320. <b>Wade Jensen</b> (ASCAP)
321. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	322. <b>Wade Jensen</b> (ASCAP)
323. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	324. <b>Wade Jensen</b> (ASCAP)
325. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	326. <b>Wade Jensen</b> (ASCAP)
327. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	328. <b>Wade Jensen</b> (ASCAP)
329. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	330. <b>Wade Jensen</b> (ASCAP)
331. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	332. <b>Wade Jensen</b> (ASCAP)
333. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	334. <b>Wade Jensen</b> (ASCAP)
335. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	336. <b>Wade Jensen</b> (ASCAP)
337. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	338. <b>Wade Jensen</b> (ASCAP)
339. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	340. <b>Wade Jensen</b> (ASCAP)
341. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	342. <b>Wade Jensen</b> (ASCAP)
343. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	344. <b>Wade Jensen</b> (ASCAP)
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347. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	348. <b>Wade Jensen</b> (ASCAP)
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351. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	352. <b>Wade Jensen</b> (ASCAP)
353. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	354. <b>Wade Jensen</b> (ASCAP)
355. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	356. <b>Wade Jensen</b> (ASCAP)
357. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	358. <b>Wade Jensen</b> (ASCAP)
359. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	360. <b>Wade Jensen</b> (ASCAP)
361. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	362. <b>Wade Jensen</b> (ASCAP)
363. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	364. <b>Wade Jensen</b> (ASCAP)
365. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	366. <b>Wade Jensen</b> (ASCAP)
367. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	368. <b>Wade Jensen</b> (ASCAP)
369. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	370. <b>Wade Jensen</b> (ASCAP)
371. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	372. <b>Wade Jensen</b> (ASCAP)
373. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	374. <b>Wade Jensen</b> (ASCAP)
375. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	376. <b>Wade Jensen</b> (ASCAP)
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381. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	382. <b>Wade Jensen</b> (ASCAP)
383. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	384. <b>Wade Jensen</b> (ASCAP)
385. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	386. <b>Wade Jensen</b> (ASCAP)
387. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	388. <b>Wade Jensen</b> (ASCAP)
389. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	390. <b>Wade Jensen</b> (ASCAP)
391. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	392. <b>Wade Jensen</b> (ASCAP)
393. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	394. <b>Wade Jensen</b> (ASCAP)
395. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	396. <b>Wade Jensen</b> (ASCAP)
397. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	398. <b>Wade Jensen</b> (ASCAP)
399. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	399. <b>Wade Jensen</b> (ASCAP)
400. <b>CARRYING YOUR LOVE WITH ME</b> (see above) <b>BMG</b> (ASCAP)	400. <b>Wade Jensen</b> (ASCAP)



JUNE 14, 1997

# HOT COUNTRY

# SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPORTED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 182 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/SONGWRITER)	ARTIST (LABEL & NUMBER/STATION LABEL)	PEAK POSITION
1	3	6	IT'S YOUR LOVE (D. GALLAGHER & M. MCGRAW)	*** No. 1 *** TIM MCGRAW (WITH FAITH HILL) (J. MONROE/AT&T) 73019	3
2	7	5	WHO'S CHEATIN' WHO (D. GALLAGHER & M. MCGRAW)	ALAN JACKSON (J. MONROE/AT&T) 73019	7
3	5	19	SHE'S SURE TAKING IT WELL (D. GALLAGHER & M. MCGRAW)	KEVIN SHARP (J. MONROE/AT&T) 73019	9
4	6	12	A LITTLE MORE LOVE (D. GALLAGHER & M. MCGRAW)	VINCE GILL (J. MONROE/AT&T) 73019	5
5	7	10	THE LIGHT IN YOUR EYES (D. GALLAGHER & M. MCGRAW)	LEANN RIMES (J. MONROE/AT&T) 73019	5
6	1	19	SWALKER ON A LOVING LIE (D. GALLAGHER & M. MCGRAW)	BRANDY WHITE (J. MONROE/AT&T) 73019	1
7	4	16	A GIRL'S GOTTA GO (WHAT A GIRL'S GOTTA GO) (D. GALLAGHER & M. MCGRAW)	MINDY MCCREARY (J. MONROE/AT&T) 73019	4
8	9	13	WHY WOUL'D I SAY GOODBYE (D. GALLAGHER & M. MCGRAW)	BROOKS & DUNN (J. MONROE/AT&T) 73019	8
9	11	16	TO RATHER DIE ALONG WITH YOU (D. GALLAGHER & M. MCGRAW)	REBA MCKENZIE (J. MONROE/AT&T) 73019	9
10	12	17	LOVED TOO MUCH (D. GALLAGHER & M. MCGRAW)	TY HERNDON (J. MONROE/AT&T) 73019	10
11	13	18	LITTLE THINGS (D. GALLAGHER & M. MCGRAW)	TANYA TUCKER (J. MONROE/AT&T) 73019	11
12	8	24	ONE NIGHT AT A TIME (D. GALLAGHER & M. MCGRAW)	GEORGE STRAIT (J. MONROE/AT&T) 73019	2
13	16	21	PLACES I'VE NEVER BEEN (D. GALLAGHER & M. MCGRAW)	MARK WILLS (J. MONROE/AT&T) 73019	13
14	15	12	COUNT ME IN (D. GALLAGHER & M. MCGRAW)	DEANA CARTER (J. MONROE/AT&T) 73019	14
15	20	24	*** AIRPOWER *** I LEFT SOME THINGS TURNED ON AT HOME (D. GALLAGHER & M. MCGRAW)	TRACY ADAMS (J. MONROE/AT&T) 73019	15
16	22	8	*** AIRPOWER *** ALL THE GOOD ONES ARE GONE (D. GALLAGHER & M. MCGRAW)	PAM TILLIS (J. MONROE/AT&T) 73019	16
17	19	20	*** AIRPOWER *** LET IT RAIN (D. GALLAGHER & M. MCGRAW)	MARK CHESNUTT (J. MONROE/AT&T) 73019	17
18	24	26	ONLY GET THIS WAY WITH YOU (D. GALLAGHER & M. MCGRAW)	RIK TRIVETT (J. MONROE/AT&T) 73019	18
19	25	25	*** SONS OF THE DISCORDER *** MY LOVE COMES BACK (D. GALLAGHER & M. MCGRAW)	SONS OF THE DISCORDER (J. MONROE/AT&T) 73019	19
20	36	48	CARRYING YOUR LOVE WITH ME (D. GALLAGHER & M. MCGRAW)	GEORGE STRAIT (J. MONROE/AT&T) 73019	20
21	36	23	THE TROUBLE WITH THE TRUTH (D. GALLAGHER & M. MCGRAW)	PATTY LOVELESS (J. MONROE/AT&T) 73019	21
22	37	34	COME CRYIN' TO ME (D. GALLAGHER & M. MCGRAW)	LEONARD (J. MONROE/AT&T) 73019	22
23	14	9	SAD LOOKIN' MOON (D. GALLAGHER & M. MCGRAW)	ALABAMA (J. MONROE/AT&T) 73019	23
24	10	16	DO YOU LOVE A LITTLE (D. GALLAGHER & M. MCGRAW)	JOHN MICHAEL MONTGOMERY (J. MONROE/AT&T) 73019	6
25	19	12	BETTER MAN, BETTER OFF (D. GALLAGHER & M. MCGRAW)	TRACY LAWRENCE (J. MONROE/AT&T) 73019	25
26	23	17	ON THE VERGE (D. GALLAGHER & M. MCGRAW)	COLLIN RAY (J. MONROE/AT&T) 73019	26
27	10	19	I WILL, IF YOU WILL (D. GALLAGHER & M. MCGRAW)	JOHN JERRY (J. MONROE/AT&T) 73019	27
28	38	33	SHE'S GOING HOME WITH ME (D. GALLAGHER & M. MCGRAW)	TRAVIS TRITT (J. MONROE/AT&T) 73019	28
29	33	19	ONE TWO, I LOVE YOU (D. GALLAGHER & M. MCGRAW)	CLAY WALKER (J. MONROE/AT&T) 73019	29
30	35	41	DO YOU SNEAK, SNEAK & LIE (D. GALLAGHER & M. MCGRAW)	MICHAEL PETERSON (J. MONROE/AT&T) 73019	30
31	35	21	RUMOR HAS IT (D. GALLAGHER & M. MCGRAW)	MARK WILLS (J. MONROE/AT&T) 73019	31
32	17	40	FIT TO BE TIED DOWN (D. GALLAGHER & M. MCGRAW)	SAMMY KERSHAW (J. MONROE/AT&T) 73019	32
33	38	43	HE LEFT A LOT TO BE DESIRED (D. GALLAGHER & M. MCGRAW)	RICHCOCKE (J. MONROE/AT&T) 73019	33
34	17	17	SIX DAYS ON THE ROAD (D. GALLAGHER & M. MCGRAW)	SAWYER BROWN (J. MONROE/AT&T) 73019	34
35	39	64	DON'T LOVE ME & I WON'T SHINE (D. GALLAGHER & M. MCGRAW)	TRACY ADAMS (J. MONROE/AT&T) 73019	35
36	45	67	HOW A COWGIRL SAYS GOODBYE (D. GALLAGHER & M. MCGRAW)	TRACY LAWRENCE (J. MONROE/AT&T) 73019	36
37	40	39	THE SWING (D. GALLAGHER & M. MCGRAW)	JAMES BONYAM (J. MONROE/AT&T) 73019	37

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/SONGWRITER)	ARTIST (LABEL & NUMBER/STATION LABEL)	PEAK POSITION
38	45	45	LUCKY ME, LUCKY YOU (D. GALLAGHER & M. MCGRAW)	LEE RICH KRAMER (J. MONROE/AT&T) 73019	38
39	45	68	BUTTERFLY KISSES (D. GALLAGHER & M. MCGRAW)	RAYMOND BROS. (J. MONROE/AT&T) 73019	39
40	32	23	NEVER AGAIN, AGAIN (D. GALLAGHER & M. MCGRAW)	LEE ANN WOMACK (J. MONROE/AT&T) 73019	40
41	47	51	FLOWERS (D. GALLAGHER & M. MCGRAW)	BILLY RATES (J. MONROE/AT&T) 73019	41
42	NEW	1	*** HOT SHOT DEBUT *** STILL HOLDING ON (D. GALLAGHER & M. MCGRAW)	CLINT BLACK & MARTINA MCBRIDE (J. MONROE/AT&T) 73019	42
43	46	46	FROM WHERE I'M SITTING (D. GALLAGHER & M. MCGRAW)	CHARLIE ALAN (J. MONROE/AT&T) 73019	43
44	57	60	SHE'S GOT IT ALL (D. GALLAGHER & M. MCGRAW)	KENNY CHESNUTT (J. MONROE/AT&T) 73019	44
45	50	63	THE SHAKE (D. GALLAGHER & M. MCGRAW)	NEAL MCCOY (J. MONROE/AT&T) 73019	45
46	52	65	BUTTERFLY KISSES (D. GALLAGHER & M. MCGRAW)	BOB CARLISLE (J. MONROE/AT&T) 73019	46
47	48	57	LUCKY IN LOVE (D. GALLAGHER & M. MCGRAW)	SHERIE AUGUST (J. MONROE/AT&T) 73019	47
48	53	55	JUST THE SAME (D. GALLAGHER & M. MCGRAW)	DAVID KELSHN (J. MONROE/AT&T) 73019	48
49	54	53	I BROKE IT, I'LL FIX IT (D. GALLAGHER & M. MCGRAW)	TERRI CLARK (J. MONROE/AT&T) 73019	49
50	55	58	DOWN CASE A BLACKBIRD (D. GALLAGHER & M. MCGRAW)	ILKA MCCANN (J. MONROE/AT&T) 73019	50
51	61	—	HOW DO I LIVE (FROM "CON AIR") (D. GALLAGHER & M. MCGRAW)	FRESHA YEAHWOOD (J. MONROE/AT&T) 73019	51
52	69	—	WHAT THE HEART WANTS (D. GALLAGHER & M. MCGRAW)	COLLIN RAY (J. MONROE/AT&T) 73019	52
53	51	49	SOMEWHERE IN LOVE (D. GALLAGHER & M. MCGRAW)	JOHN & LAUREY WOODEN (J. MONROE/AT&T) 73019	53
54	62	37	A OZEN RED ROSES (D. GALLAGHER & M. MCGRAW)	TAMMY GRAHAM (J. MONROE/AT&T) 73019	54
55	74	—	HOW YOUR LOVE MAKES ME FEEL (D. GALLAGHER & M. MCGRAW)	DIAMOND RIO (J. MONROE/AT&T) 73019	55
56	43	38	TAKE IT FROM ME (D. GALLAGHER & M. MCGRAW)	PAUL BRANNON (J. MONROE/AT&T) 73019	56
57	44	32	THIS IS YOUR BRAIN (D. GALLAGHER & M. MCGRAW)	JOE OFFIT (J. MONROE/AT&T) 73019	57
58	59	61	MARY GO ROUND (D. GALLAGHER & M. MCGRAW)	SKIP EWING (J. MONROE/AT&T) 73019	58
59	67	71	YOU KNOW I LOVE YOU (D. GALLAGHER & M. MCGRAW)	WENDY WOODEN (J. MONROE/AT&T) 73019	59
60	NEW	1	WE WERE IN LOVE (D. GALLAGHER & M. MCGRAW)	TOBY KETH (J. MONROE/AT&T) 73019	60
61	63	54	DARK HORSE (D. GALLAGHER & M. MCGRAW)	MILA MASON (J. MONROE/AT&T) 73019	61
62	71	—	NOTHIN' LESS THAN LOVE (D. GALLAGHER & M. MCGRAW)	THE BUFFALO COUNTRY (J. MONROE/AT&T) 73019	62
63	66	—	MOVIN' OUT TO THE COUNTRY (D. GALLAGHER & M. MCGRAW)	DERY DODD (J. MONROE/AT&T) 73019	63
64	65	52	KING OF THE ROAD (FROM "TRAVELER") (D. GALLAGHER & M. MCGRAW)	RANDY TRAVIS (J. MONROE/AT&T) 73019	64
65	65	64	HONOLULU (D. GALLAGHER & M. MCGRAW)	BURNIN' DAYLIGHT (J. MONROE/AT&T) 73019	65
66	NEW	1	HOW DO I KNOW (D. GALLAGHER & M. MCGRAW)	JOHN MICHAEL MONTGOMERY (J. MONROE/AT&T) 73019	66
67	64	69	YOUR MAMA WON'T LET ME (D. GALLAGHER & M. MCGRAW)	LITTLE TEXAS (J. MONROE/AT&T) 73019	67
68	NEW	1	YOU CALL THAT A MOUNTAIN (D. GALLAGHER & M. MCGRAW)	JEFF WOOD (J. MONROE/AT&T) 73019	68
69	32	—	I HAD TO LIVE (D. GALLAGHER & M. MCGRAW)	LEANN RIMES (J. MONROE/AT&T) 73019	69
70	67	68	DADDY'S LITTLE GIRL (D. GALLAGHER & M. MCGRAW)	KIPPI BRANNON (J. MONROE/AT&T) 73019	70
71	NEW	1	BUTTERFLY KISSES (D. GALLAGHER & M. MCGRAW)	JEFF CARLISLE (J. MONROE/AT&T) 73019	71
72	10	10	COLD OUTSIDE (D. GALLAGHER & M. MCGRAW)	BOB CARLISLE (J. MONROE/AT&T) 73019	72
73	NEW	1	IT'S ALL THE SAME TO ME (D. GALLAGHER & M. MCGRAW)	BILLY RAY CYRUS (J. MONROE/AT&T) 73019	73
74	NEW	1	SUMMERTIME GIRLS (D. GALLAGHER & M. MCGRAW)	CRAWFORDWORTH (J. MONROE/AT&T) 73019	74

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# Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SINGLES SALES REPORTS COLLECTED, SAMPLED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
1	1	5	*** No. 1 *** IT'S YOUR LOVE (J. MONROE/AT&T) 73019	TIM MCGRAW (WITH FAITH HILL)
2	2	20	HERE'S YOUR SIGN (THE PICTURE) (WARRIOR BROS. 1245)	BILL ENVALU WITH SPECIAL GUEST TRAVIS TRITT
3	14	—	BUTTERFLY KISSES (J. MONROE/AT&T) 73019	RAYMOND BROS.
4	3	13	ONE NIGHT AT A TIME (J. MONROE/AT&T) 73019	GEORGE STRAIT
5	5	13	DO YOU SNEAK, SNEAK & LIE (J. MONROE/AT&T) 73019	LEANN RIMES
6	6	16	BETTER MAN, BETTER OFF (J. MONROE/AT&T) 73019	TRACY LAWRENCE
7	5	4	A DOZEN RED ROSES (CARTER 1307) (MARTINA)	TAMMY GRAHAM
8	9	10	SIX DAYS ON THE ROAD (J. MONROE/AT&T) 73019	SAWYER BROWN
9	10	11	NEVER AGAIN, AGAIN (J. MONROE/AT&T) 73019	LEE ANN WOMACK
10	9	13	DADDY'S LITTLE GIRL (J. MONROE/AT&T) 73019	KIPPI BRANNON
11	7	14	I MISS YOU A LITTLE (J. MONROE/AT&T) 73019	JOHN MICHAEL MONTGOMERY
12	11	10	LITTLE THINGS (CAPTAIN NASHVILLE MUSIC)	TANYA TUCKER
13	12	21	A GIRL'S GOTTA GO (WHAT A GIRL'S GOTTA GO) (J. MONROE/AT&T) 73019	MINDY MCCREARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
14	13	17	FRIENDS (AT&T) 8201945	JOHN MICHAEL MONTGOMERY
15	15	14	SAD LOOKIN' MOON (J. MONROE/AT&T) 73019	ALABAMA
16	16	17	LET IT RAIN (J. MONROE/AT&T) 73019	MARK CHESNUTT
17	17	17	WHO'S CHEATIN' WHO (J. MONROE/AT&T) 73019	ALAN JACKSON
18	18	15	DRINK, SWEAT, SNEAK & LIE (J. MONROE/AT&T) 73019	MICHAEL PETERSON
19	18	13	DARK HORSE (J. MONROE/AT&T) 73019	MILA MASON
20	21	17	EMOTIONAL GIRL (J. MONROE/AT&T) 73019	TERRI CLARK
21	25	—	COME CRYIN' TO ME (J. MONROE/AT&T) 73019	LEONARD
22	19	16	WE DANCED ANYWAY (CAPTAIN NASHVILLE MUSIC)	DEANA CARTER
23	22	22	THE SWING (J. MONROE/AT&T) 73019	JAMES BONYAM
24	20	21	STATE OF MIND (J. MONROE/AT&T) 73019	CRYSTAL BERNARD
25	NEW	1	JUST THE SAME (J. MONROE/AT&T) 73019	TERRI CLARK

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by John Lannert

**ACAPULCO'S LUCKY 7:** Festival Acapulco '97 rolled out an eight-day music extravaganza that generated \$150,000 for cancer-stricken children in Acapulco, Mexico.

Running May 10-18, the seventh annual music fest boasted 75 acts performing on three stages: an open-air seaside locale called the Beach, Sal6n Teotihuacan, and Rodeo De Media Noche. Among the big names who performed were Spice Girls (Virgin), Juan Gabriel (BMC Mexico), Jaleo Iglesias (Columbia/Sony), Ricky Martin and Fey (Sony), and Los Tucanes De Tijuana and Plácido Domingo (EMI Latin).

At the Beach, 28 acts, most of whom were developing artists, played to enthusiastic crowds. Dia's *sorrito* stars Los Angeles Azules garnered warm applause for such hits as "Entrega De Amor" and "Como Te Voy A Ovidar."

A broad array of grupos, bandas, and norteño acts shared the stage at Rodeo De Media Noche. With a cheering, singing crowd of 15,000 on hand, Supergrupo Los Tucanes De Tijuana emerged as the biggest draw of the festival. Other regional Mexican artists—each of whom performed live—who earned spirited applause were Grupo Bryndis and Vallenatos (Disa), Los Mismos (EMI Mexico), Banda El Recodo (Fonovisa), and Tiranos Del Norte and La Maffia (Sony). Mexico's multifaceted entertainment company Representaciones Apodaca produced the shows at the rodeo.

Festival Acapulco '97 was officially kicked off May 11 at Sal6n Teotihuacan during a special edition of Televisa's popular variety show "Siempre En Domingo." The program's longtime host, Raúl Velasco, introduced crowd-pleasing performances by Max Music's hot Spanish vocalist Rebecca and Melody actress/singer Patricia Manterola.

Other performance highlights at the 5,000-seat *sal6n* included a tribute to Fonovisa's famed singer/songwriter-producer Marco Antonio Solís, who was feted May 12 with renditions of his tunes by Melody's Laura Flores, WEA Latina's Olga Tañón, and BMC Mexico's Rocio Dórcel. Juan Gabriel's surprise one-hour show May 13 featured a guest appearance from labelmate and recording partner Dúrcel.

Crowd-pleasing sets were delivered May 14 by Domingo, who sang material from his fine "De Mi Alma Latina 2" album, and Martin, who along with model Valeria Mazza, launched a Pepsi promotional campaign. BMG's ebullient pianist Di Blasio had the crowd up and dancing May 15, but shockingly that same audience filed for the exits during Iglesias' performance.

Teenage superstar Fey dominated the lineup of adolescent acts May 16, while Warner's Miguel Bosé and Melody's Daniela Romo warmed up the spectators May 17.

The festival closed May 18 with another "Siempre En Domingo" special featuring audience favorites Cacho Dela Rosa (MCM/Warner), Ana Bárbara (Fonovisa), Emmanuel (PolyGram Mexico), Spice Girls, and Duncan Sheik (Atlantic).

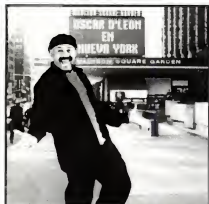
**ANGLO TRIPLE THREAT:** Sony Music, Warner Music, and BMG Entertainment have just released "Los Quince," an English-language compilation containing material from superstar acts from each label.

(Continued on next page)

# Hot Latin Tracks

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG	TITLE
					PRODUCER (S)
					*** No. 1 ***
1	4	6	JUAN GABRIEL/ROCIO DÚRCEL	EL DESTINO	EL DESTINO
2	2	2	LOS TEMERARIOS	YA ME VOY PARA SIEMPRE	YAMER
3	3	3	LOS TIIGRES DEL NORTE	UNO DE LOS TIGRES	UNO DE LOS TIGRES
4	1	1	ENRIQUE IGLESIAS	SOLO EN LA NOCHE	SOLO EN LA NOCHE
5	6	12	MARCO ANTONIO SOLÍS	SOLO O FUI	SOLO O FUI
6	7	5	GRUPO LIMITE	SOLO CONTIGO	SOLO CONTIGO
7	5	12	LOS TUCANES DE TIJUANA	SECRETO DE AMOR	SECRETO DE AMOR
					*** AIRPOWER ***
8	25	1	LA MAFIA	ENAMORADA	ENAMORADA
9	8	12	LIBERACION	MURO	MURO
10	11	2	MOJADO	MOTIVOS	MOTIVOS
					*** AIRPOWER ***
11	NEW	1	LOS TUCANES DE TIJUANA	EL TUCANZO	EL TUCANZO
12	34	13	CONJUNTO PRIMAVERA	QUÉTERO ESTAR LOCO	QUÉTERO ESTAR LOCO
13	29	18	JOSE GUADALUPE ESPARZA	LA GUARDIA ESPARZA	LA GUARDIA ESPARZA
14	19	8	CELINE DION	SI FUERAS MI AMOR	SI FUERAS MI AMOR
15	20	15	INTOCABLE	TODO PARA QUE	TODO PARA QUE
16	19	19	LOS MISMOS	DEPENDO DE MI TRABAJO	DEPENDO DE MI TRABAJO
					*** AIRPOWER ***
17	23	30	MARTA SANCHEZ	MAJIA MI CORAZON	MAJIA MI CORAZON
18	12	1	BRONCO	QUÉEN PERDIDA	QUÉEN PERDIDA
19	19	10	LOS ANGELES AZULES	MI NINA MUJER	MI NINA MUJER
20	19	19	LORENZO ANTONIO	LA BELLA Y EL GUERO	LA BELLA Y EL GUERO
21	19	3	TIANOS DEL NORTE	DE LA TIERRA AL CIELO	DE LA TIERRA AL CIELO
22	29	1	LUCERO	TACTICA DE GUERRA	TACTICA DE GUERRA
23	36	2	RICKY MARTIN	NACIS EN LA NOCHE	NACIS EN LA NOCHE
24	15	31	PEDRO FERNANDEZ	FUE EN LA NOCHE	FUE EN LA NOCHE
25	36	15	LA TRADICION DEL NORTE	LA TRADICION DEL NORTE	LA TRADICION DEL NORTE
26	27	23	DIEGO TORRES	SE QUE YA NO VOLVERAS	SE QUE YA NO VOLVERAS
					*** AIRPOWER ***
27	NEW	1	BRONCO	QUÉEN PERDIDA	QUÉEN PERDIDA
28	34	36	JOSE JAVIER SOLÍS	LA OTRA VEZ	LA OTRA VEZ
29	27	22	LOS REHENES	COSAS BUENAS QUE PARECEN MALAS	COSAS BUENAS QUE PARECEN MALAS
30	6	19	OLGA TANÓN	SERPIENTE MALA	SERPIENTE MALA
31	25	25	MINERVA	ELORANDO POR TI	ELORANDO POR TI
32	33	32	BOBBY PULIDO	LA ROSA	LA ROSA
33	37	24	PACO BARRON Y SUS NORTENOS CLAN	LA ROSA	LA ROSA
34	13	10	JON SECADA	AMARTE	AMARTE
35	33	26	GRUPO LIMITE	LA ROSA	LA ROSA
36	NEW	1	MILLY Y LOS VECINOS	LA ROSA	LA ROSA
37	25	40	ANA BARBARA	LA ROSA	LA ROSA
38	NEW	1	FEBE	LA ROSA	LA ROSA
39	18	7	JUAN GABRIEL	LA ROSA	LA ROSA
40	NEW	1	ALEJANDRO FERNANDEZ	LA ROSA	LA ROSA

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POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 MARTA SANCHEZ	1 FRANKIE NEGRO	1 LOS TEMERARIOS
2 DIEGO TORRES	2 GUERTEO SANTA ROSA	2 LOS TIIGRES DEL NORTE
3 JON SECADA	3 GUERTEO SANTA ROSA	3 LOS TIIGRES DEL NORTE
4 MINERVA	4 OSCAR D'LEON	4 LOS TUCANES DE TIJUANA
5 CELINE DION	5 MANNY MANUEL	5 MARCO ANTONIO SOLÍS
6 RICKY MARTIN	6 MANNY MANUEL	6 JUAN GABRIEL
7 LUCERO	7 GRUPO LIMITE	7 LIBERACION
8 ENRIQUE IGLESIAS	8 SAINED EN LA TIERRA	8 LA MAFIA
9 LA MAFIA	9 MILLY Y LOS VECINOS	9 ENRIQUE IGLESIAS
10 OLGA TANÓN	10 RICHY RIVERA	10 MOJADO
11 MILLY Y LOS VECINOS	11 BRUNYNEVA	11 LOS TUCANES DE TIJUANA
12 JUAN GABRIEL	12 GRUPO KARIS	12 INTOCABLE
13 FETI	13 LA ROSA	13 CONJUNTO PRIMAVERA
14 SPACE GIRLS	14 LOS REHENES	14 TIANOS DEL NORTE
15 MILLIE D	15 ZAPATA	15 BRUNO

Hot Latin Tracks is a weekly chart of the most popular Latin music in the United States. It is compiled by Billboard's Latin Music Department. The chart is based on sales data from the week ending the Friday before the chart date. The chart is published weekly, except for the week of the Grammy Awards, when it is published bi-weekly. The chart is published in the Billboard magazine, which is published weekly, except for the week of the Grammy Awards, when it is published bi-weekly. The chart is published in the Billboard magazine, which is published weekly, except for the week of the Grammy Awards, when it is published bi-weekly.

## NOTAS

(Continued from preceding page)

The 15-song album, which was put out in Central and South America, is one of three such compendiums. Each record company contributed five records. The big names appearing on "Los Quince" are Bruce Springsteen, Celine Dion, Babyface, Gloria Estefan, and the Fugees (Sony); Madonna, Seal, Phil Collins, Eric Clapton, and Simply Red (Warner); and Whiskey Houston, Toni Braxton, Kenny G,

No Mercy, and Robert Miles (BMG).

Sony will market and distribute the first set, with Warner and BMG releasing the subsequent two collections. TV campaigns will anchor the marketing initiatives for the packages.

Frank Welter, president of Sony Music International, Latin America, says that the sales goal for the package is 1 million units. He adds, how-

ever, that the overall objective of the series is to expand the profile of Sony's Latin music in Latin America—and of each label's English-language artists.

"The idea is to broaden the appeal of English-language music in Latin America," states Welter. "But the primary goal is to please interest in these acts so that people will go out and buy their individual albums."

Welter estimates that English-language product accounts for 30%-35% of album sales in the region.

Welter says that Sony previously released its own superstar compilation, called "Hit Machine." It sold 200,000 units.

Sony, Warner, and BMG are not the first major labels to embark on a joint English-language release. Two years ago, EMI and PolyGram began putting out English-language compendiums patterned after EMI's successful "Now That's What I Call Music!" series. The fourth volume of that series is due June 30.

continues to sell well in Mexico and the U.S., band members are planning a tribute package for highly esteemed balladeer Marco Antonio Solís. The Solís set is due in 1998.

On June 17, Banda El Recodo, whose longtime leader Cruz Lizarraga, passed away two years ago, is booked to play a star-studded music festival at the 25,000-seat Estadio Azteca in Mexico City. Also slated to perform are PolyGram Latino's hot ranchero star Pedro Fernández, Fania stalwarts Lea Yonić and Raúl Hernández, and Sony Mexico's toroero upstart Ramón Ayala Jr.

Later this year, Banda El Recodo is scheduled to tour Europe and Japan.

**STATESIDE DEBUTS:** Isaac Delgado launches his brief tour of the U.S. and Puerto Rico June 19 in San Juan, Puerto Rico. RMM's star Cuban salero is booked to play 14 dates. New York-based Touring Artists Productions International Inc. is helming the tour. ... Ray Martinez, VP of Tejanos labels for Sony Discos, reports that Jay Pérez's version of the ballad classic "Me And

Mrs. Jones" has been serviced to R&B stations. If there is sufficient radio interest in the track, he says, an indie promo team will be assembled to work the single.

EMI Latin songstress Ednita Nazario has been tapped to perform in "Capeman," an upcoming musical play with a Puerto Rican undercurrent that is being helmed by Paul Simon and famed writer Derek Walcott. Also slated to appear in the theatrical production, set to premiere next January in San Francisco, are RMM salsa idol Marc Anthony and Sony Tropical's Sony legend Rubén Blades. ... "Celebremon Navidad," the wonderful, holiday-oriented disc released in 1986 by founder's esteemed ex-roberto virtuoso Yomo Toro, garnered an Indie Award in the Latin category during a ceremony held last month by the A.S. for Independent Music, the independent-label organization formerly known as the National Assn. of Independent Record Distributors and Manufacturers.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City

## THE RAP COLUMN

(Continued from page 21)

agent Richard Murphy, independent publicist Rene Foster, Paul Steinbrener from Chicago-based record distributor Galigno Records, Down Beat managing editor John Ephland, ABC Radio air personality Dwayne Dancar, and panel moderator Paul Toldi. A kalamazoo-based Miracle Productions.

The event also served as a showcase for several local acts, most notably the

promising young combo JT & the Justin Time Band.

Giovanni, which plans to nurture the conference in years to come, is also planning a movie titled "Young Boys Incorporated." It's about an inner-city young man's struggle for survival on the streets of Detroit. According to Giovanni's president, Rice White Giovanni, the company is soliciting acts for the soundtrack.

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## RECORD ROLLING: With 69 years and 173 albums under its belt, Fonovisa's Banda Del Recodo can truly be designated the mother of all bands. Even as the group's latest album, "Tributo A Juan Gabriel,"

## LATIN TRACKS A-Z

- 14 **AMOR DEL MIEL** (Fonovisa, ASCAP)  
44 **AMOR DEL MIEL** (Fonovisa, ASCAP)  
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1004 **AMOR DEL MIEL** (Fonovisa, ASCAP)

## Billboard

## Top New Age Albums.

Top New Age Albums..									
Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by  ARTIST									
THIS WEEK LAST WEEK		WEEKS ON CHART		TITLE LABEL & NUMBER OF CATALOGING LABEL	★ ★ No. 1 ★ ★			ARTIST	
1	1	7		IN THE MIRROR PICTURE MUSIC B2150/WINDHAM HILL	7 weeks at No. 1			YANNI	
2	18	1		PHOTO MUSIC B2151/WINDHAM HILL				JIM BRICKMAN	
3	3	1		AVALON RCA 933112				JOHN TESH	
4	15	5		PORT OF MYSTERY WINDHAM HILL 12941				YANNI	
5	78	1		THE MEMORY OF TREES REF. 4815/4816/WARNER BROS.				ENYA	
6	6	2		SUMMER SOLISTE WINDHAM HILL 11219				VARIOUS ARTISTS	
7	7	7		WHITE STONES EPC 55400				SECRET GARDEN	
8	14	1		GYPSY PASSION NEW FLAMENCO NARADA 63013				VARIOUS ARTISTS	
9	12	39		SACRED SPIRITS VIRGIN 40352				SACRED SPIRITS	
10	2	1		OXYGENE 7-13 OXYGENE RECORDS/SONY MUSIC				JEAN MICHEL JARRE	
11	3	1		LINUS & LUCY - THE MUSIC OF VINCE GUARDALDI WINDHAM HILL B2154/WINDHAM HILL					
12	10	2		WYAGER REF. 46482/WARNER BROS.				MIKE OLDFIELD	
13	17	5		SONGS FROM A SECRET GARDEN PHILIPS 55002				SECRET GARDEN	
14	1	1		BREAKING THE ETHERS EPC 51102				TUATARA	
15	28	1		ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214				VARIOUS ARTISTS	
16	18	3		MUSIC FROM THE HEART TIME LINE 113				LORIE LINE	
17	13	12		VITAL FORCE INTEGRAL OCTAVE 7759/VIRGIN				3RD FORCE	
18	8	1		SONGS OF SANCTUARY CAROLINE 7524				ADIDEMUS	
19	35	1		GRAVITY NARADA 63037				JESSE COOK	
20	20	12		PORTAL (FROM LONG AGO, SO CLEAR) NCP 52112/1213/4840				VANGELS	
21	12	1		SPIN WIND WINDHAM HILL 12115				DAVID ARKENSTONE	
22	25	6		SANCTUARY, 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180				VARIOUS ARTISTS	
23	52	1		ON A STARRY NIGHT WINDHAM HILL 12123				VARIOUS ARTISTS	
24	NEW	1		NEW NARADA 63040				OSCAR LOPEZ	
25	BE-ENTRY	1		OPIMUM EPC 47083				OTMAR LIEBERT & LUNA NEGRA	

\* Albums with the greatest sales each week. † Reaching Italy's charts. ‡ Of America (RIAA) certification for sales of 500,000 units.  
\* ARIAS certification for sales of 1 million units over and additional million awarded by a national (however the series for lower sales).  
\* RIAA certification for sales of 1 million units over and additional million awarded by the RIAA (includes shipments by the number of discs and/or their sales).  
\* Includes information on cassette and CD sales. \* Includes information on cassette sales only. \* Includes information on cassette sales only. \* Includes information on cassette sales only.



## BILLBOARD JUNE 14, 1997



## Top Jazz Albums

THIS WEEK LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	TITLE
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND SAMS' RECORDS COLLECTIONS, COMPILATED, AND PROVIDED BY <b>Billboard</b>
				LABEL & NUMBER/CHARTING LABEL
1	1	3	CHARLIE GRUSHIN GRP 5915	★★★No. 1★★★
2	2	14	GAULIE HADEN & PAT METHENY GRP 5915	8 weeks at No. 1
3	4	8	FRANK SINATRA with the RED NORVO QUINTET BLUE NOTE 7513/ATLANTA	BEYOND THE MOUNTAIN SKY (SHORT STORES)
4	3	17	TONY BENNETT COLUMBIA 5774	LOVE IN AUSTRALIA, 1959
5	9	82	SOUNTRACK PANGLOSS 3907/CAPITOL	TO TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
6	5	6	ROSEMARY CLOONEY CONCORD JAZZ 4754	LEAVING LAS VEGAS
7	7	2	KENNY GARRETT WARNER BROS. 46561	MOTHERS & DAUGHTERS
8	11	64	DIANA KRALL GRP 5915	ALL FOR YOU: A DEDICATION TO THE NAT KING COLE TRIO
9	6	14	DIANE SCHUR GRP 5903	BLUES FOR SCHUR
10	10	15	CASSANDRA WILSON BLUE NOTE 3266/CAPITOL	NEW MYTON CALIFORNIA
11	14	38	ROYAL CROWN REVUE WARNER BROS. 46125	MUGGY'S MOVE
12	8	10	OSCAR PETERSON GRP 5915	A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL
13	13	10	CHARLIE HUNTER QUARTET BLUE NOTE 5242/CAPITOL	NATTY BREAD
14	21	2	PONCHO SANCHEZ with MONDO SANTAMARIA GRP 5915	CONGA BELLE
15	15	58	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
16	28		PAT METHENY GROUP GRP 5915	QUARTET
17	16	3	MILES DAVIS GRP 5915	THIS IS JAZZ #22 - MILES DAVIS PLAYS BALLADS
18	12	5	JOHN PIZZARELLI RCA 67501	OUR LOVE IS HERE TO STAY
19	RE-ENTRY		DOC CHEATHAM & NICHOLAS PRYTON GRP 5915	DOC CHEATHAM & NICHOLAS PRYTON
20	23	4	BILLIE HOLIDAY LEGACY 66673/COLUMBIA	THIS IS JAZZ #15
21	25	8	VARIOUS ARTISTS VERVE 63564	NOVA BOSSA: RED HOT ON VERVE
22	5	11	BILLIE HOLIDAY LEGACY 66673/COLUMBIA	LOVE SONGS
23	19	6	ABBEY LINCOLN GRP 5915	WHO USED TO DANCE
24	18	7	MILES DAVIS & GIL EVANS GRP 5915	THE BEST OF MILES DAVIS & GIL EVANS
25	RE-ENTRY		ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS

## TOP CONTEMPORARY JAZZ ALBUMS

				★★★No. 1★★★
1	1	35	KENNY G ATLANTA 32895	35 weeks at No. 1 - THE MCGRAW
2	NEW	6	BONEY JAMES WARNER BROS. 46548	SWEET THING
3	2	6	GATO BARBIERI COLUMBIA 67895	QUIF PAPA
4	3	12	VARIOUS ARTISTS LE JAZZ 53385/VERVE	A TWIST OF JOBBIM
5	5	9	RICK BRAUN BLUEGRAM 92743/NO	BODY AND SOUL
6	3	3	SPYRO GYRA GRP 5967	2020
7	8	12	NYORICAN SOUL GIANT STEPIEBLE THUMB 13101/GRP	NYORICAN SOUL
8	4	36	KEINO MATSUI COUNTDOWN 17750/NO	OCEAN WALK
9	7	18	INCOGNITO TALON LUNOVVERVE FORECAST 53439/VERVE	BENEATH THE SURFACE
10	9	8	URBAN KNIGHTS GRP 5961	URBAN KNIGHTS II
11	12	45	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
12	10	2	PAUL TAYLOR COUNTDOWN 17750/NO	PLEASURE SEEKER
13	11	5	HERB ALPERT ALMO SOUNDS 8014/GETTEN	PASSION DANCE
14	15	10	EVERETTE HARP BLUE NOTE 53636/CAPITOL	WHAT'S GOING ON
15	13	37	GROVER WASHINGTON, JR. COLUMBIA 67506	SOULFUL STRUT
16	14	10	GEORGE DUKE WARNER BROS. 46544	IS LOVE ENOUGH?
17	25	5	WALTER BEASLEY SHANACHIE 5032	TONIGHT WE LOVE
18	19	30	AL JARREAU WARNER BROS. 46544	BEST OF AL JARREAU
19	17	6	GOTA INSTRINCT 347	IT'S SO DIFFERENT HERE
20	16	9	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
21	22	38	PAUL HARDCASTLE JVC 2050	HARDCASTLE 2
22	12	12	WARREN HILL DISCOVERY 77058	SHELTER
23	18	33	MEESKI MARTIN AND WOOD GRAMAVISION 755147/NO	SHACK-MAN
24	24	4	NORMAN BROWN MOJAZZ 530545/WARNER	BETTER DAYS AHEAD
25	RE-ENTRY		QUINCY JONES A QUEST 45875/WARNER BROS.	Q'S JAZZ JONY

\*Albums with the greatest sales gains this week. \*\*Recording Industry Association of America (RIAA) certification for sales of 500,000 copies. \*\*\*RIAA certification for sales of 1 million units with eight additional million indicated by a number following the title. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies the number of discs and/or tapes. All albums available on cassette and CD. \*Mastered by the artist or their representative. \*\*Indicates post or pre-release Hotchart title. © 1997, ©/Billboard® Communications, and SoundScan, Inc.

## V.I.E.W.'s Arkadia Jazz Label Hits The Shelves With Dave Liebman, Billy Taylor

ANOTHER NEW LABEL has emerged to give it a go in retail land. Bob Karey, president of V.I.E.W. Video, says that his new Arkadia Jazz imprint is planning to place more than a dozen titles in the racks before 1997 is over. No small feat. The first two discs, hitting June 17, are the Billy Taylor Trio's "Music Keeps Us Young" and the Dave Liebman Group's "New Vista." The label will follow quickly in July with veteran saxophonist Benny Golson's "Up-jumped Benny" and Nova Bossa Nova's "Jazz Influence." The latter is a group comprising Bob Mintzer, Claudio Roditi, Joe Ford, Eddie Monteiro, and Guilherme Franco. "Arkadia Jazz... In The Beginning" will also arrive in July; it's a highlights compilation culled from



by Jim Macnie

the sessions of the label's first six releases. Arkadia Jazz will also deal in archival pieces, as Django Reinhardt albums with guest Coleman Hawkins is a rarity; the disc, called "Nuggets," is due in August.

Karey is the disc, called "Nuggets," is due in August. Karey has been around for 15 years, with established relationships in the realms of wholesale, distribution, retail,

media, and artists. The Arkadia Jazz titles had been scheduled to hit during the spring, but, he admits, "I kind of misjudged a few things timewise. But it's worth it, because of the caliber of the staff."

"Our discs have 24-bit mapping. The booklets fold out into 12-panel, four-color posters, and there are other aspects of production that enhance the packages that had to be just right," he adds. "Stanley Crouch, Ira Gitler, and Nat Hentoff did some liner notes—not just a couple of blurbs, but real insights. And we had to get set up in the radio area, too. Now we've got a full-time radio promoter: Brailwhite & Katz in Boston will handle publicity. We've got in-house marketing and sales

(Continued on page 78)

## HANOCK SHORTER

With Herbie on acoustic piano and Wayne's inimitable soprano saxophone, 1+1 is a monumental collaboration. Kindred spirits on parallel paths, each artist is a veteran of the illustrious 1960s Miles Davis quintet; each has a prolific career as a leader; and each received a 1997 Grammy® award for his Verve debut release.

On 1+1, Herbie and Wayne are heard together as never before, in pure duets. A deep, emotionally powerful experience, 1+1 will be seen as one of the most significant recordings of the late 20th century.

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WATCH FOR THE 1+1 TOUR THIS FALL



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## SHORTER HANOCK

# Sonowriters & Publishers

ARTISTS & MUSIC



**Signing On.** Johnette Napolitano, seated at right, creator and leader of Concrete Blonde, has entered into a publishing agreement with Windup Pacific Music. She has been recording a debut solo album, which she's also producing. Shown at the signing ceremony, standing from left, are Jeff Sacharow, VP of business/legal affairs at Windup Pacific; Jonathan Stone, Windup Pacific senior VP/GM; Kristen Forbes, Napolitano's personal manager; and Evan Medow, president of Windup Pacific. Seated with Napolitano is John Anderson Sr., Windup Pacific director of creative services.

## THEY'RE PLAYING MY SONG!

WRITTEN BY DEBORAH EVANS PRICE

**"ONE OF THESE DAYS"**  
Written by Marcus Hummon, Kip Rainer, Monty Powell  
Published by Careers-BMG Publishing Inc./Eloyd's Dream Music/Warner-Tamelaire Publishing Corp./When It Rains Music (BMI)

After Tim McGraw's new album, *Everlasting*, "at the street June 3, one of the most talked about cuts is the poignant ballad "One Of These Days." Written by Marcus Hummon, Kip Rainer, and Monty Powell, the song was first recorded by Hummon on his 1985 Columbia debut

CD, *All In Good Time*, "but was never released as a single. *Atari Callis*, professional manager at *Pride Music Group*, heard the song and brought it to the attention of *Byron Gallimore*, who co-produced the album with McGraw and James Stroud.

"That's a great song," Tim McGraw says. "It hit me when I first heard it. In fact, that song is the tracking vocal, pretty much. Everybody was in a great mood, and it was pretty much a magical moment. Byron and Misti found the song and brought it to me, and I knew right off the bat that I wanted

to cut it.

"I think it's one of those songs where everybody feels attached to it in some sort of way. Everybody has either been in that situation or the person on the other side of that situation," he says, referring to the song's lyrics, which deal with rejection and approval and ultimately self-love.



"[I like] the meaning in the song and especially the turn in the final verse. I think that embodies how everybody thinks [of] an anguished artist... it kind of embodies why everybody thinks you do this for a living."

## More Vintage Weill On 'September Songs'; Blackbyrd Singer Wins Royalties Lawsuit

### "HELP!"

Over a period of twelve years I have composed over 80 songs and incorporated them in 4 plays. 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:

1. A soprano and tenor with experience and recognized professional repute to listen to the tapes and lyrics with a view to singing them publicly.
2. A recording company.
3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.

Will anyone interested contact me.

**PETER DE VRIES**

(From the United Kingdom) (From the United States of America)  
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P.O. Box 1012 • Boksburg 1460 • South Africa

**ONE TOUCH OF WEILL:** There will be something of a follow-up to the Hal Willner-produced 1988 recording of Kurt Weill songs this August when Sony Classical releases "September Songs." The new album serves as the soundtrack to a film of the same name by filmmaker Larry Weinstein. In fact, Willner was hired by Weinstein as the music supervisor.

The new collection will feature David Johansen, Betty Carter, Nick Cave, Mary Margaret O'Hara, the Persuasions, Charlie Haden, Teresa Stratas, Elvis Costello, PJ Harvey, and William S. Burroughs, among others. Also, the album contains vintage recordings by Weill's celebrated wife, Lotte Lenya; his frequent collaborator, Bertolt Brecht; and Weill himself. The Willner collection, "Lost In The Stars," has performances by Tom Waits, Marianne Faithfull, and Lou Reed, among others.

Sony Classics makes further Weill news with a reissue, just released, in its *Masterworks Heritage* series: the 1963 studio cast recording of Weill and Ira Gershwin's 1940 musical hit *Lady In The Dark*, featuring Rise Stevens, John Raridon, and Adolph Green, the lyricist-performer. An added bonus in performances of six songs from the score by one of its stars, Danny Kaye, and an interview with Stevens.

**GLOBAL RENEWAL:** New York-based Next Decade Entertainment has extended its worldwide administration agreement with *Way Mixzy*, composer of such classic TV fare as *The Addams Family* theme and the "Green Acres" theme, reports Stu Cantor, president of Next Decade. "We've secured national commercial spots with Neutle and Ford utilizing 'Addams Family' and 'Green Acres,' respectively, and with Honda in major European territories and Japan for the 'Addams' theme."

In addition to *Mixzy's* firm, *Unison Music (ASCAP)*, Next Decade provides global administration for Harry Belafonte and Lucy Simon, among others.

**F.L.:** Noting EMI Music's special promotion of its people and catalog (Words & Music, Billboard, May 3), Isidoro Ortiz,

president of the Englewood, N.J.-based *Isidoro Ortiz Group*, says his company has prepared special material to inform folks of its catalog, covers, and structure. Among the items is "Disk(s) & Data," a four-page monthly announcing developments at the company, which was formed by Isidoro's dad, songwriting great *Clyde Otis*. "I just wanted you to know that it's not only the big guys who reach out; we do, too," says Isidoro.

**FIRST LOVE:** Speaking of EMI Music, Alan Warner, recently named



by *Irv Lichtenman*

Los Angeles-based VP of music resources and catalog promotions, has completed the first project to define at least a part of his new responsibilities: He's produced his first promo CD. (In previous publishing associations, including nonexclusive tie with EMI Music, Warner did other promo CDs.)

The new CD is a 25-song parade of hits that even has a title of its own: *Broken Hearted Melodies—Classic Love Songs For A Rainy Day*. "The savor gems include 'It's Too Late,' 'I'm Through With Love,' 'You've Lost That Lovin' Feeling,' and 'I Fall In Love Too Easily.' Just like those songs,

the artists who sing them are tops.

**BACK ROYALTIES GRANTED:** *Barney Perry*, lead singer of the '70s soul group *Blackbyrds*, has won a long-running lawsuit against jazz trumpeter/producer Donald Byrd. A decision handed down May 8 in the New York Supreme Court awarded Perry \$36,961 in royalties generated from his song "Walking In Rhythm," which reached No. 6 on the Hot 100 in March 1976. In a previous lawsuit, a 1977 U.S. District Court ruling granted the copyright of the song to Byrd's *Blackbyrd Music* company, but indicated that Perry was entitled to songwriter and artist royalties.

In the latest suit, filed in 1995, Perry claimed these royalties went unpaid. The new judgment is for royalties generated from 1966 to the present, the maximum allowed under the New York statute of limitations. No punitive damages were awarded.

**PRINT ON PRINT:** The following are the best-selling folios from *Music Sales Corp.*

1. Tori Amos, "Boys For Pele."
2. Bob Dylan's Greatest Hits Complete.
3. Stone Temple Pilots, "Icy Music ... Songs From The Vatican Gift Shop" (guitar tab).
4. Tom Waits, "Beautiful Maladies."
5. Paul Simon Complete.

Assistance in preparing this column was provided by Carolyn Horvitz in New York.

## CONGRATULATIONS MR. G!!!

Your Experience and Knowledge Empowers Us All



With Love and Affection

Harry, Phil, Marshall, Bernadette, Juan Carlos, Kevin,

Young, Kenneth, Debbie, Lin, Caitlin, LaTonya & Barry!

### NO. 1 SONG CREDITS

THE HOT 100  
F.L. BE MISSING YOU • Sting, G. Galtsoff, Faith Evans • Magnifico/EMI, Blue Turle/EMI, Illegal/EMI, September S.A.S./Cape, Chyna Bailey/EMI, Janice Combs/EMI, EMI Blackwood/EMI

NOT COUNTRY SINGLES & TRACKS  
IT'S YOUR LOVE • Boyz n the Bunch • EMI Blackwood/EMI

HOT R&B SINGLES  
F.L. BE MISSING YOU • Sting, G. Galtsoff, Faith Evans • Magnifico/EMI, Blue Turle/EMI, Illegal/EMI, September S.A.S./Cape, Chyna Bailey/EMI, Janice Combs/EMI, EMI Blackwood/EMI

HOT RAP SINGLES  
F.L. BE MISSING YOU • Sting, G. Galtsoff, Faith Evans • Magnifico/EMI, Blue Turle/EMI, Illegal/EMI, September S.A.S./Cape, Chyna Bailey/EMI, Janice Combs/EMI, EMI Blackwood/EMI

HOT LATIN TRACKS  
EL DESTINO • Juan Gabriel • BMG Spanish/ASCAP

# 28th Annual Awards Ceremony Salutes Writers

*This year's bash salutes a top crop of tunesmiths. Honorees and audience make the event a who's who of pop.*

■ BY JIM BESSMAN

The National Academy of Popular Music's Annual Songwriters' Hall Of Fame dinner has increasingly become a hot-ticket event, thanks to the level of songwriters who have been inducted since the Hall Of Fame launched 28 years ago—and the expanded aware-

ness of both the induction diners among trade and public alike. "A few years ago, we'd get 200 to 300 people, but last year we got 850—and could conceivably get 1,000 this

year," says Bobby Weinstein, BMI's assistant VP of writer/publisher relations and president of the National Academy Of Popular Music. The Academy acts as custodian of the Songwriters' Hall Of Fame, interest in which is growing, explains Weinstein, due largely to word-of-mouth.

"At first, only songwriters and publishers were involved, but now record-industry people are supporting the Hall, and the public is coming aboard as well," says Weinstein, citing the main attraction of the induction dinners, which "give people something really unique to look forward to."

This year's dinner, to be held June 10 at the New York Sheraton Hotel & Towers, looks to be especially appealing. Inductees will include Phil Spector, Joni Mitchell, Harlan Howard and the late Jimmy Kennedy and Ernesto Lecuona. Additionally, special awards will go to Alan and Marilyn Bergman (the Academy's Johnny Mercer Award), Vic Danone (Sammy Cahn Lifetime Achievement Award), Gene Goodman (Albo Oltman Publisher Award), Thomas A. Dorsey (Board Of Directors' Gospel Music Award), and Dr. Samuel LeFrak (Patron Of The Arts Award). Hosted by cabaret artist Andrea Marcovicci, the dinner will further feature presenters and performers including Harry Belafonte, Tony Bennett, Les

Bider, Bob Crewe, Waylon Jennings, Larry King, Sandy Patti, Arturo Sandoval, Frank Slay, Thomas Tinino and Tommy Tune.

*Hosted by cabaret artist Andrea Marcovicci, this year's dinner will feature presenters and performers including Harry Belafonte, Tony Bennett, Les Bider, Bob Crewe, Waylon Jennings, Larry King, Sandy Patti, Arturo Sandoval, Frank Slay, Thomas Tinino and Tommy Tune.*

JAGGER-RICHARDS AND JULIE STYNE "The Hall Of Fame covers a broad spectrum—anything from Irving Berlin to Jagger-Richards and this year, Phil Spector," continues Weinstein. "There's Stephen Sondheim, Julie

Styne, Stevie Wonder—it's a real potpourri of songwriters, and it makes our dinner very very interesting."

A celebrated songwriter in his own right, Weinstein has headed the National Academy Of Popular Music for the past three years, succeeding the late Sammy Cahn, the Academy's second president. The first was Johnny Mercer.

"The Academy originated with Johnny Mercer in 1959, at which time a high number of songwriters were inducted into the Hall Of Fame," says Weinstein. "Additional large groups were inducted in subsequent years, because there were a lot of writers who Mercer wanted to honor. But so many writers had been inducted in such a rush that there came a point where Sammy Cahn suggested slowing down the induction process—or we'd run out of qualified writers! And that's exactly what happened."

## ROTATING COMMITTEE

Today, the induction process involves the Academy's president assigning a three-member committee each year following the Hall Of Fame dinner, consisting of members of the Hall's board of directors. There are 36 members of the board, including songwriters—but also including some publishers and artists or other music-business people, such as Margaret Whiting and air personalities Jim



Lowe and William B. Williams.

"Out of the 36, I choose a nominating committee and rotate it each year to give everyone a fair share," says Weinstein, who adds that the committee comprises eight or nine members and a chairman. Having been charged with their responsibilities, the committee members, Weinstein notes, then "go off into little dark rooms to chew up and digest" the material submitted over the year by people aiming to have favorite songwriters nominated and inducted, the main qualification being that inductees must have had their songs performed or published for at least 20 years.

"It's a very democratic and ongoing process," says Weinstein. "People send me letters or call in, and I pass on all the information and material to

*"[Early on] so many writers had been inducted in such a rush that there came a point where Sammy Cahn suggested slowing down the induction process—or we'd run out of qualified writers! And that's exactly what happened."*

**Bobby Weinstein, president, National Academy Of Popular Music**

the committee. They meet three or four times and then come back to the board with their recommendations—which the board then either approves or rejects."

The board, he notes, rarely consults the committee's advice; once its submission is approved, a ballot is created and sent out to the Academy's 1,600 members, who are also mainly songwriters but include other music-business professionals as well. Nominees in national, international and posthumous categories are then voted upon, with majority winners getting feted at the next induction dinner (this year's posthumous category was a tie between Kennedy and Lecuona, while the national category was split into pre- and post-1956 awards, thereby honoring Howard and Spector respectively).

(Continued on page 33)



BOBBY WEINSTEIN

ness of both the induction diners among trade and public alike. "A few years ago, we'd get 200 to 300 people, but last year we got 850—and could conceivably get 1,000 this

# And The Winners Are...

*1997's Songwriters' Hall Of Fame inductees range from the Tycoon of Teen to the Father of Gospel Music and then some.*

■ BY RICHARD HENDERSON

On June 10, 1997, the 28th Annual Awards Dinner for the Songwriters' Hall Of Fame will be held at the Sheraton New York Hotel. Planned highlights of the evening include the 1997 Songwriter Induction ceremony, as well as special awards presentations for lifetime achievements by members of the Songwriters' Hall Of Fame. Beginning with the five songwriters to be admitted to the Hall Of Fame, the honorees are as follows:

Phil Spector, aka "The Tycoon of Teen" (as described by Tom Wolfe), was the first record producer to achieve pop stardom, as architect of

the legendary "Wall Of Sound," which distinguished his small-group hits of the early '60s, while still in high school in Los Angeles. Spector wrote his first hit, "To Know Him Is To Love Him," performed by his group, the Teddy Bears. Later, he moved back to his birthplace, New York, and co-wrote the Ben E. King smash, "Spanish Harlem" with Jerry Leiber. In 1961, he co-founded the Philips label, which released hit after hit, all bearing the signature imprint of his inimitable sound. "Be My Baby," "Then He Kissed Me," "Baby I Love You," ("The Beat Part Of Breakin' Up") and many more were co-written by Spector and recorded by the Ronettes, Bob B. Soxx & The Bluebelles, Darlene Love and the Crystals. The Righteous Brothers hit, "You've Lost That Lovin' Feelin'," penned by Spector with Cynthia Weil and Barry Mann, was recently proclaimed BMI's most-performed song, having accumulated more than 7 million plays on radio. After producing Elton John, Turner's "River Deep, Mountain High" (co-written by Spector with Ellie Greenwich and Jeff Barry), Spector retired briefly, emerging at the end of the '80s to oversee production on the Beatles' final album, "Let It Be." Later production clients included John Lennon, George Harrison, Leonard Cohen



JONI MITCHELL

and the Ramones.

Canadian singer-songwriter Joni Mitchell was born in McLeod, Alberta. After a peripatetic early career, she settled in Los Angeles, where David Crosby produced her 1967 debut album, "Song To A Seagull." Her compositions from such subsequent albums as "Joni Mitchell" and "Clouds" yielded hits for other artists, including Judy Collins and Tom Rush. Mitchell's 1970 album "Ladies Of The Canyon" contained her own first chart hit, a single, "Big Yellow Taxi"; that album also included "Woodstock," which she wrote based on a description of the rock festival provided by Crosby, Stills & Nash, who would later cover the song, as did Matthews Southern Comfort. Later Mitchell albums include "Blue," "For The Roses" and 1974's "Court

And Spark," which yielded a top-10 hit for Mitchell with her cover of Annie Ross' "Twisted." Her relentless experimentation took shape over the span of several daring albums released in the late '70s and '80s, including a collaboration with the great jazz bassist on "Mingus." Mitchell's career as a painter merged with her musical focus in the form of several distinguished albums released in the '90s. Collections on Reprise, "Hits" and "Misses," provide an overview of her prolific career. She was the recipient of Billboard's Century Award in 1995.

The late Ernesto Lecuona is the most famous musician and composer that Cuba has produced to date. A pianist and band leader, Lecuona began composing dance music at age 11, and his Palau Brothers Cuban Orchestra was featured in the 1931 film musical "Cuban Love Song." Subsequent to this, Lecuona would score many Hollywood films; his title song for the 1942 film "Always In The Heart Of Cuba" earned him an Academy Award nomination. His Latin revue, the Lecuona Cuban Boys, toured the U.S. and Europe in the '30s, recording for Columbia. Lecuona composed musicals and cantatas, but is best known for such compositions as "Siboney" and "Para Visto Mi

(Continued on page 34)



PHIL SPECTOR



# Songwriters' Hall Of Fame

A SONGWRITERS & PUBLISHERS EXPANDED SECTION

## AND THE WINNERS ARE...

(Continued from page 35)

Voy," the latter re-written with English lyrics as "Say 'Si Si,'" which provided 40s hit material for



ERNESTO LECUONA

Glenn Miller, the Andrews Sisters and the Mills Brothers. Lecuona's "Andaluzia" became a No. 1 hit for Jimmy Dorsey in 1940, under the title "The Breeze And I." Currently, three albums of piano compositions recorded by Thomas Tinsley have spurred new interest in Lecuona's work.

The 50-year career of Irish-born composer Jimmy Kennedy, begun during the 1930s golden age of



JIMMY KENNEDY

songwriting, resulted in numerous hits. He was England's top lyric writer during that period and was one of the first British writers to make an impact on American audiences. His "Red Sails In The Sunset" was a million seller, and "South Of The Border (Down Mexico Way)" was the top song of 1939—with Kennedy's "My Prayer" in No. 2 slot. "Harbor Lights" was No. 1 in the U.S. on no less than three occasions, as recorded by Roy Fox and Rudy Valee (1937), Sammy Kaye and Guy Lombardo (1950), and the Flatters (1960). Kennedy's result in an all-time children's favorite, "Nat Simen from that period yielded such chestnuts as "Istanbul (Not Constantinople)." He was chairman of the British Academy Of Songwriters. From the Big Band era, through Sinatra and Presley to the present, Jimmy Kennedy's songs continue to be recorded by a wide range of artists.

Harlan Howard, the "Dean of Nashville Songwriters," has penned more than 4,000 songs to date, including "I Fall To Pieces," "I've Got A Tiger By The Tail" and "Too Many Rivers." Born on a Michigan farm and well-educated during the Depression, Howard began writing country songs by age 12 and moved to Los Angeles to pursue a song-



HARLAN HOWARD

writing career in 1955. With support from Tex Ritter, Johnny Bond and Bobby Bare, among others, he began to have his songs recorded. His first real hit—"Pick Me Up On Your Way Down"—was recorded by Charlie Walker in 1969, to be followed shortly by Ray Price's and Guy Mitchell's recordings of "Heartaches By The Number," both of which topped pop and country charts. These successes enabled Howard to move to Nashville, where he commenced a string of hits—having as many as 15 among the top 40 country songs at one time—unequaled through the present day. Still going strong, Howard compositions are favored by 90s stars such as k.d. lang and Nanci Griffiths. Howard, while still writing country hits, recently has opened a small music-publishing firm whose catalog is comprised of young writers on the Nashville scene.

### SPECIAL AWARDS PRESENTATIONS

The following writers, performers and patrons of popular song will receive Special Awards at this



ALAN & MARILYN BERGMAN

year's awards dinner.

Alan and Marilyn Bergman—both born and raised in the same New York City neighborhood—were

inducted into the Songwriters' Hall Of Fame in 1986, and in 1995 they added honorary doctorate degrees from Boston's Berklee College Of Music as well as the National Academy Of Songwriters' Lifetime Achievement Award. Nominated for 16 Academy Awards, the couple has won Oscars for "The Windmills Of Your Mind" in 1968, "The Way We Were" in 1973 and the score for "Yentl" in 1984. "Windmills" and "The Way We Were" also earned Golden Globe Awards, the latter taking two Grammys in addition. In addition to their success as lyricists, the couple wrote and executive-produced Barbra Streisand's 1986 "One Voice" concert. Marilyn Bergman was the first woman elected to ASCAP's board of directors, after which she became president and chairman of the board of that organization. At this year's awards dinner, the Bergmans will receive the Songwriters' Hall Of Fame Johnny Mercer award.

The recipient of the Sammy Cahn Lifetime Achievement Award, Vic Damone has been cited for having "the best set of pipes in the business" by no less an authority than



VIC DAMONE

Frank Sinatra. Born Vito Finarola in Bensonhurst, Brooklyn, Damone got his start on New York's cabaret circuit with help from Milton Berle, leading to Damone's own CBS radio show, "Saturday Night Serenade." His first hits for the Mercury label included "I Have But One Heart" in 1947, and "Again" and "You're Breaking My Heart." The latter two million-sellers in 1949; these were the first of some 2,000 songs he would ultimately record. Damone made his film debut in 1951's "Young, Rich, And Pretty" alongside Jane Powell and the Four Freshmen, which led to several other film musicals, notably the 1955 screen adaptation of "Kismet." Recording for Columbia in the '60s, he continued his string of hits with his third gold record, the Lerner & Lowe classic "On The Street Where You Live" from "My Fair Lady." His recordings were issued by Capitol, Warner Bros. and RCA in the '80s, and as he approaches his 60th anniversary in show business, Damone is enjoying a resurgence of popularity. Currently, he's recording Vic Damone Sings "The Greatest Love Songs Of The Century" for QVC and Reader's Digest.

Thomas A. Dorsey, Board Of

Directors' Gospel Music Award recipient, was a blues star in the '30s but personal tragedy led to his creating a new style he named "Gospel Music." Composer of such classics as "Peace In The Valley" and "On The Battlefield," Dorsey was born in Villa Rica, Ga., in 1899.



■ BY RICHARD HENDERSON

When the Songwriters' Hall Of Fame was established in 1969, the expressed goal of founders Johnny Mercer, composer Abe Olman and publisher Howard Richmond was to establish "a museum that sings." That museum eventually did open in 1977 at the landmark Times Square Hotel. Since then, the Times Square. Unfortunately, the Songwriters' Hall Of Fame Museum was brought to an uneasy close when the building was sold in 1983—and its collection put in storage at Long Island's C.W. Post College campus.

According to Bobby Weinstein, New York City itself constitutes the Songwriters' Hall Of Fame. A Brooklyn native who co-wrote such hits as "Greatest Hits From Head" and "Hurt So Bad" with Teddy Randazzo, Weinstein is president of the Hall Of Fame. In his view, New York has been the site of so many momentous occasions in musical history, that the city is the perfect site for a permanent, living museum devoted to songwriters' achievements.

"For instance," says Weinstein, "the Aeolian Music Hall once stood on 42nd Street, and it was there, in 1934 that the young man named Debuted Gershwin's 'Rhapsody In Blue.' Is there a plaque on site to commemorate that, or one for the achievements of Barry Mann and Cynthia Weil and Neil Sedaka and so many other writers at Broadway's Brill Building? We really feel that, since New York is the home of Tin Pan Alley, where so many songwriters got their start and created so much material that everyone is familiar with, our intention is to keep [the museum] here."

Of alternative sites, Weinstein notes, "We've been solicited by other areas of the country. Savannah made an offer, as did Lennox, Mass., and Hoboken, N.J., the hometown of Frank Sinatra. It would be so easy to take it elsewhere. But so many famous songwriters were lifelong New Yorkers, we'd really like to keep it here in New York. We really have the mayor's ear, which is good. Presently, we're in the middle of meetings with City Hall. Unfortunately, they don't possess the appropriate property to house our needs, and civic funding is scarce, too.

He wrote his first gospel song the same week as his religious conversion, 1939. Dorsey performed with Lionel Hampton's band, the Whispering Syncopators, in 1924 and later toured and arranged for "Ma Rainey and the Blues Queens." Under the name "Georgia Tom,"

(Continued on page 39)

## The Hall Seeks "A Museum That Sings" For Its Collection Of Writers' Memorabilia

"There are irons in the fire," Weinstein points out. "And we're hopeful about many of them. Though Times Square, which would be our ideal location, is being chewed up in leaps and bounds by Disney and Time Warner and other entertainment conglomerates, one of the developers who are presently remaking Times Square as the Times Square South is the Times Square Development Co. (Dorsey has shown interest in helping us. He's putting up a huge building on Broadway between 42nd and 43rd Streets."

The first incarnation of the Songwriters' Hall Of Fame Museum resided at One Times Square for eight years, until the sale of that building necessitated a move. Weinstein says of the success experienced in that location, "We staged a number of special events like the 'Greatest Hits From Head' and 'Hurt So Bad' from rural areas and outlying boroughs for field trips to the museum, so that they could be introduced to the city. We saw what songwriting was all about. There's no course in school that shows the history of American songwriting, that explains who is behind the artists who popularized songs. We have a lot of materials that we'd like to display, like Fred Astaire's piano and cane, Fats Waller's bat and cane."

"We plan to include historical information on CD-ROM technology, accessible by visitors, much like the Museum Of Broadcasting."

To sum up his feelings about the appropriate home for what he feels is "the perfect setting" for the museum, Weinstein related an anecdote concerning the first president of the Hall Of Fame, the late Sammy Cahn. "Sammy's family was in the business of [now executive director of the foundation] came into Manhattan from Long Island with his wife in hopes of making money in real estate. So he left him alone in his hotel and have dinner with them. Sammy met them at the door to his room, wearing his white shirt and tie, and said, 'Saturday night is for people like you, from Long Island or the Bronx.' Cahn said, 'On Saturday night, I don't go out, I don't go anywhere.' So he left him alone to write 'Saturday night is the loneliest night of the week.' That story—and thousands more like it—make a property in New York a precious prospect as a home for the Museum."





*Phil Spector*  
*June 10, 1997*

# Songwriters' Hall Of Fame

A SONGWRITERS & PUBLISHERS EXPANDED SECTION

## AND THE WINNERS ARE...

(Continued from page 36)

Dorsey contributed to more than 300 blues recordings, with Big Bill Broonzy, Bertha "Chippie" Hill and others. Dorsey organized the first gospel choir in 1931, and in the fol-

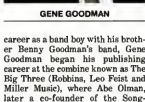
lowing year he, Sallie Martin and Theodore Fry co-founded the National Organization Of Gospel Choirs And Choruses. Dorsey became a successful black-music publisher and performed on tour with Mahalia Jackson in the late '30s and '40s. Dorsey's songs have been recorded by Aretha Franklin, Elvis Presley, Pat Boone, Little Richard, Floyd Cramer, Kate Smith

and many more. In 1978, he was inducted into the Songwriters' Hall Of Fame in Nashville, where he was hailed as "the father of gospel music."

Gene Goodman, receiving the Abe Olman Publisher Award, is the embodiment of the original breed of music publishers. Beginning his



THOMAS A. DORSEY



GENE GOODMAN

career as a band boy with his brother Benny Goodman's band, Gene Goodman began his publishing career at the combine known as The Big Three (Robbins, Leo Feist and Miller Music), where Abe Olman, later a co-founder of the Song-



SAMUEL J. LEFRAK

writers' Hall Of Fame, was one of the principals. After success as a song plugger, Gene Goodman set up a music publishing company, Regent Music, with brother Benny in New York's Brill Building in 1940. Later, both brothers served in World War II. Through a partnership with Chicago's Chess Records, Regent became the publisher for such blues and early rock greats as Chuck Berry, Bo Diddley, Howlin' Wolf and Etta James. Goodman's success with Regent/Jewel continued well into the '60s, '70s and through to the present, with the acquisition of new

catalogs, a sustaining string of hit songs and placement of their songs in numerous feature films (27 in 1995 alone).

Recognized by the Songwriters' Hall Of Fame as a Patron Of The Arts, Samuel J. LeFrak is chairman of the LeFrak Organization, one of the world's largest private building firms, founded in 1905. The company has an ongoing involvement in entertainment, with Broadway plays and musicals, recording activities and music publishing being among its diverse activities. LeFrak has stated "Music is my life, and this is where I get my fulfillment," and the

careers of many undiscovered performers and writers have benefited from the patronage of the LeFrak organization. A graduate of the University of Maryland, LeFrak has lectured at Harvard, Yale, Princeton and Oxford and has received scores of awards and commendations for his humanitarian work both in America and abroad, including the John F. Kennedy Peace Award, the United Nations' Distinguished Citizen Of The World Award and awards from the governments of Norway, Sweden, Finland, Israel, Malta and France, the latter knighting LeFrak a Chevalier des Arts et des Lettres.

## 28TH ANNUAL AWARDS CEREMONY


(Continued from page 32)

### RAISING FUNDS AND CONSCIOUSNESS

"The dinner is our one fundraiser," says Weinstein. "We raise funds to benefit the Songwriters' Hall Of Fame, which we hope will one day be a living museum."

There actually was a songwriters' museum in New York for an eight-year period starting in 1977, when Sammy Kahn opened up the Songwriters' Hall Of Fame Museum at the Times Tower in Times Square—the building where the ball drops on New Year's Eve. The tower's landlord at the time donated the space, which

housed an extensive collection of memorabilia and presented special exhibitions like "The Women Who Wrote The Songs," "The African Influence" and "Three Hundred Years Of Publishing In America." The space was also used to film interviews with the likes of Dizzy Gillespie, celebrate Eubie Blake's 98th birthday, hold auditions for Broadway shows, host recitations for songwriters and publishers, and serve as a meeting place for musicians, scholars and general fans of popular song (see separate story).



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ABE OLMAN PUBLISHER AWARD:  
GENE GOODMAN

THE SAMMY CAIN LIFETIME ACHIEVEMENT AWARD:  
VIC DAMONE

INTERNATIONAL INDUCTEE:  
JONI MITCHELL

NATIONAL INDUCTEES:  
HARLAN HOWARD AND PHIL SPECTOR

POSTHUMOUS INDUCTEES:  
JIMMY KENNEDY AND ERNESTO LECUNA

THE PATRON OF THE ARTS AWARD:  
DR. SAMUEL LEFRAK

SPECIAL BOARD OF DIRECTOR'S AWARD:  
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POWERING SONG AWARD:  
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NANCY HAMILTON AND MORGAN LEWIS, JR.



ASCAP



# Studio Action

ARTISTS & MUSIC

## Vernon's Blues Horizons Expand With New Label, Code Blue

BY BEN CROMER

Mike Vernon, the renowned British producer and label entrepreneur responsible for hits by Fleetwood Mac, John Mayall with Eric Clapton, Ten Years After, Focus, and Level 42, is back in the studio producing blues acts for his latest label venture, Code Blue. Distributed by EastWest/WEA in the U.K. and Europe, Code Blue was launched by Vernon, founder of the

Blue Horizon label, after he produced Sherman Robertson for Indigo Records.

"I got a call from Max Hole, the managing director for EastWest Records, who said, 'I really like the sound of Sherman Robertson. I'd like to sign him to EastWest, and I'd like to offer you the opportunity to start your own blues label,'" Vernon recalls.

Vernon's latest productions include Bo Diddley's "A Man Among Men,"

an album with contributions from Rolling Stones guitarists Keith Richards and Ron Wood; John Primer's "Keep On Loving The Blues," the follow-up to his Code Blue debut, "The Real Deal"; and Eric Bibb's "Between A Man And A Woman," set for release in September. Vernon praises Bibb, a Stockholm-based New Yorker, as "one of those rare artists that has the ability to view commercial material inside the blues

framework. He's a cracking singer and a great guitar player who is a mixture of Thelma Houston and Eric Clapton."

Vernon also is involved in a major project for Sony Music's Legacy label, a boxed set of highlights from the famed Blue Horizon label.

"It's got the Hubert Sumlin stuff on it, titles by Harmonicas Slim that nobody even knew existed, and unreleased Chicken Shack titles," Vernon enthuses, adding that the Blue Horizon box is the "the end and all" of the Blue Horizon story.

Born in Harrow, Middlesex, England, on Nov. 20, 1944, Vernon started Blue Horizon as a family-owned event before he joined Decca Records in London, a job he landed in 1962 after an intense lobbying effort. Three years later, Vernon produced the classic

album "Bluesbreakers—John Mayall With Eric Clapton."

"It went to No. 1 on the Melody Maker album chart, and the irony is that nobody at Decca apart from myself, engineer Gus Dudgeon, and a few other people who were into the music knew who John Mayall was or knew who Eric Clapton was," Vernon muses.

Vernon points out that Clapton's novel guitar playing required a different recording approach.

"Eric set up this big Marshall amp and Gus looked at it and said, 'My God, how am I going to record that?' We found that the best way was to put microphones at a distance and get the space of the room, something that had been done 15 or 20 years before at CBS Studio and at Atlantic Studios."

"When we started with the Bluesbreakers it was 4-track," Vernon adds. "We had to lay bass, drums, organ, and a rhythm guitar first and put the guitar solo on another track. We had to do the vocal and the horn section on another track. If we ran out of tracks, we dumped it across to a second 4."

(Continued on next page)

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 7, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
Artist/Producer (Label)	MMMBOP Nirvana/ Stephen Lironi/The Dust Brothers (Mercury)	G.N.T.T.O.U.T. Changing Faces R. Kelly (Big Beat/Atlantic)	IT'S YOUR LOVE Tim McGraw (with Faith Hill) J. Stroud, B. Gallimore, T. McGraw (Curb)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angellella, Rae "Raeon-R" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	LITTLE WHITE LIE Sammy Hagar/ Mike Kim (Track Factory/WCA)
RECORDING STUDIOS (Engineers)	POP LABS SCREAM STUDIOS (Los Angeles, CA) John King, Niven Gar- land, Michael Simpson	CRITERIA STUDIOS (Miami, FL) Stephen George	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	GADGY'S HOUSE (New York, NY) Lance Cohen, Sean "Puffy" Combs	THE PLANT (Sausalito, CA) Mike Cline
RECORDING (CONSOLES)	Soundcraft Spirit/SSL 4000G	SSL 6000E/G	SSL 4000 E with G series computer	SSL 9000	SSL 4064G
RECORDING(S)	Protobut/Studer AB27	Studer AB20	Mitsubishi JX50	Studer AB0 MKII	Studer AB00
MASTER TAPE	Quantegy DAT/Ampex 499	SM 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIOS (Engineers)	SOUTHBEACH STUDIOS/OCEANWAY (Miami/Los Angeles) Tom Lord-Alge, John King, Rob Seifert	BATTERY STUDIOS (Chicago, IL) R. Kelly, Stephen George	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	GADGY'S HOUSE (New York, NY) Lance Cohen, Sean "Puffy" Combs	CONWAY RECORDERS (Los Angeles, CA) Mike Cline, Noel Golden
(CONSOLES)	SSL 4064G + with Ultimation NEVE 8038	SSL 4000E/G	SSL 4000E with G series computer	SSL 9000	Neve VR
RECORDING(S)	Sony 3348/Studer 820/Ampex ATR 124	Ortli MTR 92	Mitsubishi JX50	Studer AB00 MKII	Studer AB27
MASTER TAPE	Ampex 499/SM 996	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MASTERING Engineer	STERLING SOUND Ted Jensen HIT FACTORY Chris Gehring	HIT FACTORY Chris Gehring	MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND/HIT FACTORY Ben Powers/Carlton Batts	STERLING SOUND George Marino
CO/CASSETTE MANUFACTURER	POD/HTM	WEA	UNI	BMG	UNI

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## newsline...

**EL PITE RECORDING STUDIO** in Buenos Aires has just installed a 48-channel Solid State Logic SL 4000 G+ Series console in its Studio A. Owned and operated by Argentinian pop star Alejandro Lerner, the facility takes its name—which means "the foot"—from its location's former status as a shoe factory. Among Lerner's credits outside of his own music are writing with Luis Miguel, producing and co-writing with Paul Anka, and Spanish-language coaching for Celine Dion. The studio's international clientele includes King Crimson, Jimmy Page and Robert Plant, Alberto Cortes, Facundo Cabral, and Los Tres De Kinross, national acts that have recorded at El Pite include Lerner, Mercedes Sosa, Ratonos Paranoicos, Sandro, Patricio Rey Y Sus Redonditos De Riceta, and Los Pericos.

**BOSTON-BASED LACERTA GROUP INC.** has reached an agreement with DuPont Films to recover and recycle magnetic media from computer cartridges and diskettes, audiotapes, videotapes, and other magnetic media products, according to a statement from Lacerta. For the past three years, the two companies have been independently developing technology to recover the polypolyethylene terephthalate (PET), chromium dioxide, and iron oxide used in various tape applications. The two firms will now jointly test a proprietary new chemical process that separates magnetic coatings from the polyester-base film—the first step in recovering the PET and oxides, according to the statement. "More than 2 billion VHS videotapes was sold worldwide in 1996," says W. Duke Everhart, technology development manager for DuPont Films' Polyplex Films Recycle Business. "That much tape would extend from earth to the sun and back twice." Lacerta principal Ali Lefdi adds, "We are eliminating materials—in an environmentally sound way—that would otherwise go to landfill. Our intent is to build infrastructure to recover this material and offer a complete solution to the magnetic media industry." DuPont and Lacerta plan to contract with a recycling equipment company to set up a pilot facility in the Richmond, Va., area to process the bulk media.

**SONY/ATV PUBLISHING** has just built a new digital project studio at Sony Music's New York headquarters. Designed and operated by William Garrett, the studio is the only recording facility at Sony's Madison Avenue headquarters. It features a Yamaha 02R digital console, Sony PCM 800 digital recorders, and a MIDI setup controlled by a Power Macintosh 7200 running Vision sequencing software. Sound sources include Kurzweil, Akai, Roland, E-mu, and Korg units, and outboard gear includes Neve, Summit Audio, dbx, and Yamaha processors. The room offers Genesee, Yamaha, and JBL monitors. Garrett says, "The original studio was built in 1991 in a small fire room. It made recording quite a challenge—you could hear office phones ringing and people talking through the walls. With the new construction we were able to stop external sound interference and design acoustically accurate rooms for the recording gear to create a viable project studio within an office environment."

(Continued on next page)

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## VERNON'S BLUES HORIZONS EXPAND WITH NEW LABEL, CODE BLUE

(Continued from preceding page)

track, mixing that down to stereo, giving us two more tracks."

The success of the Mayall-Clapton album led to a series of seminal Vernon-produced albums featuring British guitar heroes, including Mayall's "A Hard Road" with Peter Green and "Crusade" with Mick Taylor; Savvy Brown's "Black Matter" featuring Kim Simmonds; and Ten Years After's self-titled debut featuring Alvin Lee. In 1967, Vernon launched Blue Horizon, even though he was still a Decca staff producer with one act: Peter Green's Fleetwood Mac. "We had cut three or four songs as demos, and I went to Decca and played them the tracks," Vernon recalls. "But Decca refused to let me put them on the Blue Horizon label. They said, 'You can have it on Decca with a Blue Horizon credit, but we can't let you have your own label.' I went to CBS [now Sony], and they leapt at it as a chance. When Decca found out that I had a Fleetwood Mac record coming out that I'd produced on Blue Horizon

and distributed by CBS, I was very politely told to leave," adds Vernon with a laugh.

Vernon's understanding of the blues idiom enabled him to capture the essence of Green's powerful, evocative songs, such as "I Loved Another Woman," "Rollin' Man," "A Fool No More," "Man Of The World," "Albatross," and "Black Magic Woman," Green's best-known track.

"To make a commercial, radio-friendly blues record back then was extremely difficult," Vernon recalls. "Peter came up with the intro for 'Black Magic Woman'—that was like a godsend because the instant you heard it, you knew what it was. It was incredibly printed in your brain. Coupled with a great groove and a wonderful guitar solo, it was destined to be a hit."

Vernon points out that Fleetwood Mac's success gave him the freedom to develop other acts. "CBS said, 'Look, there's the door, it's wide open. Do what you want, as long as it doesn't

cost us an arm and a leg; we don't care, as long as you're selling records.' So we went off and recorded Johnny Shivers and Sunnyland Slim and Otis Spann. I was in the studio consistently for something like four years, producing blues stuff, but very little of it didn't sell."

After Fleetwood Mac departed Blue Horizon for Warner Bros., Vernon hooked up with the Dutch band Focus for a string of successful albums for Sire Records in the '70s. "Moving Waves," "Live At The Rainbow," and "Focus Three" were among them. Vernon also produced tracks for Freddie King's "Burglar" album.

In the '80s, Vernon found another act, Level 42, which charted in the U.K. and America with "Something About You." Vernon also was responsible for Bloodstone's No. 1 single, "Natural High," further evidence of his material grasp of contemporary music. "I may be the only white British record producer to produce an all-black American soul act in America," says Vernon.

## NEWSLINE

(Continued from preceding page)

**FRANK WELLS**, the veteran chief technical engineer at Nashville powerhouse Masterfonics, is departing his post to edit the new U.S. edition of International pro-audio monthly *Audio Media*, which will be based in Nashville. When Wells started at Masterfonics nine years ago, he was the only technical engineer at the studio, which then was exclusively a mastering facility. Since then, Wells has built a strong technical staff and helped the studio enter the recording business with the building of the Tracking Room. Wells credits Masterfonics owner Glenn Meadows with having "vision and dedication to his craft and industry." Meadows says, "Since Frank arrived at Masterfonics, the technical staff has grown to three, and so there will be no disruption of service to our clients. Frank has always been a strong motivator as well as a great teacher. Our existing staff has been taught and trained well by him."

**INDUSTRY VETERAN ELIZABETH COHEN** will address the Audio Engineering Society's 14th International Conference Friday (13) June 15 in Seattle. Among the topics she is expected to argue are an audio-only DVD standard that far exceeds the sound quality of the CD and offers discrete, multichannel sound. Cohen, who recently served as the keynote speaker for the Home Theater & Specialty Audio Show of the Academy for the Advancement of High-End Audio's HI-FI '97 event, is also expected to address key issues pertaining to audio on the Internet, including bandwidth reservation, loss rate, and jitter.

**LONDON-BASED MANUFACTURER/DISTRIBUTOR HBB COMMUNICATIONS** has appointed Bay Roads as its East Coast representative firm, handling HBB recording media products. HBB's format line, the HBB CDR-400 CD recorder, Genex CX3000 magneto-optical 8-track recorder, and Motonotus RP2E remote-control unit. Sharon, de-based Bay Roads covers New York, New Jersey, and New England for HBB. The appointment of Bay Roads as East Coast rep follows HBB's recent opening of offices in Santa Monica, Calif. and Toronto.

*A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## JUNE

**June 10, 28th Annual ASCAP's Hall of Fame Dinner and Entertainment** Songwriters' Hall of Fame Dinner & Awards, New York Sheraton Hotel & Towers, New York, 201-509-2081.

**June 10, Tito Puente's Celebrity Golf Classic**, to benefit the Norfolk-Robson Music Therapy Foundation, Saint Andrew's Golf Club, Hastings on the Hudson, N.Y. 125-41-7948.

**June 11, ASCAP Music Business 101: The Internet, ASCAP Workshops** New York, 212-621-6455.

**June 12-15, The Original Music Mecca, Black Music Seminar and Expo, Alhambra Suite Hotel**, Detroit, 810-475-9887.

**June 12, Meet the Alley**, presented by the International Radio & Television Society, Pseudo Programs, New York, 212-857-6550.

**June 13, Kids' Entertainment Seminar (EX-80)**, Marjorie Marquis, New York, 516-825-0180.

**June 14, Grammy in the Streets Music Business Conference**, Transunion Theater, San Francisco, 415-749-0773.

**June 14-15, Urban Focus Music Conference**, presented by the National Academy of Songwriters, Musicians Institute, Hollywood, Calif., 213-653-7178.

**June 18, A Toast to Frances**, music, broadcast, cable, and video divisions of the UA-Federation hosts Frances Press, Essex House, New York, 212-836-1126.

## CALENDAR

**June 18, 24th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Trumps, New York, 212-857-6230.

**June 13, 14th Annual Red Cross Round Up**, a concert and silent auction, Wildhorse Saloon, Nashville, 615-327-1931.

**June 19-21, EXHIBITS**, presented by the Interactive Digital Software Association, Georgia World Congress Center and Georgia Dome, Atlanta, 800-315-1133.

**June 20, Silver Cliff Award**, Inter-Continental Hotel, London, 44-171-736-5500.

**June 21, The Deal Is Done, What Next, ASCAP** panel at Midwest, Shows & Towers, Chicago 312-371-2659.

**June 22, Society of Singers' Loma Home 10th Birthday Gala**, Avery Fisher Hall, New York, 212-307-1226.

**June 24, 1997 Creative Achievement Award** honoring Phil Ramone, presented by EMI, Sheraton New York Hotel & Towers, New York, 516-317-4298.

**June 25, U.K. Commercial Radio Convention and Awards**, Continent Hotel, London, 44-171-305-2593.

**June 26-28, 1st Martini Foundation/Neil Bogart Memorial Fund 1997 Rock 'n' Charity Concert**, various locations, Los Angeles, 310-247-2980.

**June 27, Kids' Entertainment Seminar (EX-80)**, Furama Hotel, Los Angeles, 516-825-0180.

**June 30, ASCAP R&R Panel: Publishers in the Round**, ASCAP Headquarters, New York, 212-521-6495.

## GOOD WORKS

**SUBWAY JAZZ FIGHTS HUNGER**: Blue Note Records, as is Entertainment (producer of the CD "Subway—Subway Musicians Of New York"), and New York's live music club Fez are raising funds to fight hunger at a Tuesday (10) benefit concert on behalf of Share Our Strength, which mobilizes industries and individuals to contribute their talents to its anti-hunger efforts. The evening, which takes place at the Pez Under Time Cafe, will consist of three acts: one by guitarist Bruce Edwards, one by subway saxophonist Saydai, and one by jazz vocalist Kim Elling with the Laurence Hogobart Trio. Tickets for the concert are \$15 in advance and \$20 at the door. Contact: Jamie Propp at 212-242-7336.

**STATIONER'S EDUCATION PROGRAM**: WRFL New York has launched "Key To The Future," an effort to encourage youth to experience the magic of reading and to read with understanding. As part of its

efforts, the station will present young adults with a personalized dictionary and a multicultural literature book. Contact: Veronica L. Joyner at 718-385-1600.

**LIBERACE GRANT**: Berkle College of Music student pianist Berni Moen has been named Liberace Scholar by the Liberace Foundation for Performing and Creative Arts. He has been awarded a three-year grant. Liberace, the late piano star, established the foundation in 1976 to support talented and deserving young musicians, actors, dancers, and visual artists. To date, it has provided more than \$3 million in scholarship grants to more than 1,300 recipients at 80 institutions. Contact: Allen Bush at 617-747-2667.

## LIFELINES

### BIRTHS

Girl, Emily Jane, to Eric and Stephanie Lemaster, May 25 in New York. Father is GM of Esarache Records.

Boy, Samuel Weston, to Hank and Mary Jane Weston, May 30 in Nashville. Father is an MCG/Curb recording artist.

### MARRIAGES

Jennifer Menard to Peter Jepperson, May 25 in Minneapolis. Bride is an A&R manager at Warner Special Products. Groom is in head of Medium Cool/Brush Records.



**Deloris Feltus**, Austin, Texas, honky-tonk singer, said the Dealers just finished its second album for Warner Records at Kryn Studio in Austin. The "Reverb Dollhouse," the record was produced by kindred spirit Dave Alvin of Blasters and X fame. Shown, from left, are Alvin, Dealers lead singer/guitarist Tony Villanueva, lead guitarist Brian Holtz, and Arlyn chief engineer Stephen Sullivan.

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## STIM Wins Royalty Battle

### Ruling May Set Scandinavian Standard

■ BY KEN NEPTUNE

STOCKHOLM—STIM, the Swedish performing right society, has won an important court battle against three of Sweden's commercial TV stations in a dispute that has gone on for nearly six years.

A court decision handed down May 28 by the District Court of Stockholm paved the way for STIM to collect monies owed to authors who have been forced to wait for compensation due to the dispute.

The three stations, TV3, TV4, and Kanal 5, had taken issue with the level of royalty payments STIM required for use of music on their respective stations (Billboard, July 27, 1996). Instead of

paying the royalties as specified by STIM, the stations had paying a substantially lower sum, claiming that the rights society was not only overcharging, but also was discriminating against them by using a different criteria for commercial stations than that for Swedish public service television SVT.

Seeking support and justification for their stance, the stations took the issue to the Swedish Competition Authority, which ruled that STIM was not guilty of the charges claimed. In spite of this, the stations continued to pay what they



## Spain Is Indie-Label Haven

### Country Boasts Almost 1,000 Imprints

MADRID—Spain has more indie labels than anywhere else in Europe, according to Teddy Bautista, president of Spanish authors' society SGAE.

Though many fail, Bautista said he regards the fact that at any moment there are around 970 imprints operating as a sign of the vigor of the market.

Bautista was speaking at the announcement of SGAE's figures for 1996. The statistics show SGAE collected 25.9 billion pesetas (\$176.5 million) during the year, a rise of just 0.1% over 1995, and distributed 22.8 billion pesetas (\$169 million) to its 41,000 members, a drop of 4.3%.

Claiming Spain to be Europe's indie-label hotbed, Bautista said, "More than 97% of the 1,000 labels in

Spain are indies, which reflects a certain dynamism in the industry.

"Last year, 180 new labels were set up, although about 70% did not survive."

Bautista revealed that there were 20,666 concerts in Spain in 1996, of which 5,510 were classical music. With specialist music outlets still making little headline, 62% of record sales were made in supermarkets, hypermarkets, and department stores.

The three top-selling Spanish albums of the year were "Luzes Rotas" by Rozeta (MCA), "Dango" by Jullio Iglesias (CBS-Sony), and "La Profecía" by Amistades Peligrosas (EMI-Odeon). A total of 62 million units were sold, of which 70% were CDs.

"Why is music so important?" asked Bautista. "First, music repertoire dates back to the 18th century, then for every Spanish film shown [in a cinema] there are 13 or 14 concerts, and of course with radio, music is a daily reality for just about everybody."

HOWELL LLEWELLYN



IGLESIAS

deemed to be "fair."

The District Court verdict effectively means that the stations collectively must now pay STIM a total of 43 million kronor (\$5.5 million) for music broadcast during 1996 (11 million kronor short of the 54 million kronor that the body had sought) and that the criteria that form the basis for the royalty rate—the amount of music broadcast, potential audience, and actual audience—are to be followed.

The TV stations had argued that the basis of the royalty rate should be only the sum of music hours actually listened to. Payments under this criterion, and using the payment formula applied to 10 million kronor, would see the commercial stations handing over a total of 16 million kronor annually, a figure said by STIM to be the lowest level of remuneration anywhere in the world.

A bizarre twist in the long-running dispute occurred last summer when STIM, at a specially called meeting of Swedish authors and publishers, decided to withdraw the stations' right to broadcast music. This led to the stations filing a complaint in Stockholm (Continued on next page)

## In Asia's Top Echelon, Power Changes Again

■ BY ADAM WHITE

HONG KONG—Handovers are nothing new for the music industry here. Four of the six multinational record companies have transferred power to new Asian regional directors in the '90s, and one of them is about to do so for the third time. "At the end of the century," jokes one senior label executive, "who's going to be the last one of us standing?"

The quartet comprises BMG, Warner, Sony, and even the young (in Asia) Universal; the changing cast of characters has been mostly British, EMI and PolyGram have been immune to changes at the top, although the latter's Far East president, Norman Cheng—the most senior of them all—took the same step recently of appointing an executive VP, sparking speculation about his eventual heir.

The latest handover involves Martin Davis, who is leaving his post as Sony Music's senior VP in for a post

new assignment in Latin America. Davis, who was appointed in late 1994, previously worked for EMI and Virgin in the region. He was Sony Music's first regional director headquartered in Hong Kong.

Before Davis, Patrick Hurley was the company's senior VP of Asia, appointed in late 1980. He

was based first in London, then in Singapore from 1992 to '94. During that time, Hurley's achievements included the opening of Sony Music Taiwan and the naming there of (Continued on next page)

### NEWS ANALYSIS

## Money's Tight, But Paul Ewing Starts Own Indie Wings

HONG KONG—Outside the major-label orbit he has traveled for 25 years, Paul Ewing is taking flight. The former regional director for Warner Music Asia/Pacific (see story, this page) has launched Wings Music Entertainment in Hong Kong, to sign, develop, and market recording artists in Asia.

Ewing declines to reveal financing arrangements, but says he is backed by a group of professional investors who accept that it will take time for Wings to soar. "If we break even in three years, they'll be happy," he says.

"Our core business will be producing music and artists," Ewing continues, saying that he plans to promote them via a network of independent companies. After five years at EMI and 18 at Warner, he left the latter in early 1996. Since then, he has been making plans for Wings.

(Continued on page 16)

## Songwriter Komuro Again On Top At JASRAC Prizes

TOKYO—Once again, producer Tetsuya Komuro—the hottest name in Japanese show business—dominated the annual JASRAC Prizes, which go to the writers whose songs garnered the most royalties during the year.

Last year Komuro became the first songwriter in the history of the JASRAC Prizes to win the gold, silver, and bronze awards, but this year he had to settle for just the gold and the bronze. Komuro's composition "Departures" (performed by globe, released by Avex D.D., and published by Prime Direction) won the gold prize.

Kazutoshi Sakurai's "Namonaki No Uta" (Untitled Song) (performed by M. Children, released by Toei's Pectery, and published by Fuji Pacific Music and Ooluncha Music) won the silver prize, while Komuro's "I'm Proud" (performed by Tomomi Kahala, released by Oricon Records, and published by Burning Publishing and Pioneer Music Publishing) won the bronze. Komuro, who ranked fourth on the list of individual Japanese taxpayers for 1996, wrote or co-wrote seven of Japan's top 10 royalty-earning songs (Continued on next page)

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# Foreign Imprint Makes Debut In Cuba

## Spanish Label To Distribute Island's Music Worldwide

■ BY HOWELL LLEWELLYN

HAVANA—Approximately 5,000 young Cubans marked the presentation of the first non-Cuban label based on the island's music, the rollout concert of seven local acts May 24, which was also the first time such an event had been staged by non-Cubans since the 1960 revolution brought Fidel Castro to power.

The presentation of Eurotropical, the Cuban imprint of Spain's leading salsa/merengue label, Manzana Discos, has the support of the Cuban government. (Billboard, May 24) Eurotropical will record "the new generation of Cuban music" and distribute it worldwide, a practice in which Cuban state-owned labels such as Egrem have little experience.

At a formal presentation in Havana hotel the previous day, Culture Ministry Adviser Pineda de la Hoz said, "This project marks the will of the country to readjust its economy to the realities of the real world. The ministry is aware of the great admiration felt by many musicians toward Cuban music and is carrying out research projects in the phenomenon."

Industry insiders estimate that there are some 12,000 highly qualified Cuban musicians from the country's music academies who are without work because of the economic crisis. Foreign

labels are beginning to tap this source of musical talent.

But Eurotropical is the first label to set up shop on the island. Label spokesman Martin Rivera comments that "Cuba is a vast musical laboratory. It would be a complete waste to ignore," and that Manzana/Eurotropical's base on the Spanish Canary Islands off west of Cuba is just mainland laboratory.

"You have to understand these links to appreciate why we are doing this," Rivera explains. "Not only were the Canarians the last stop on the shipping lines to Cuba, but many Canarians emigrated to Cuba in the 16th century when the islands suffered hardships. It was Canarians who helped set up the Cuban music industry."

He gives four main reasons for moving into Cuba: "It is an emerging market in all kinds of ways; the amount of musical quality is astounding; Havana will, I think, once again be a commercial platform for trade with North and South America as it is in its heyday; and its huge island of Cuba is a kind of umbilical cord between Europe and the Americas."

Teddy Batista, president of Spanish authors' society SGAE, which has 400 Cuban members, says that "Manzana knows and experience will be invaluable. Like all other worlds, the world of music is becoming more glob-

alized. But as an industry, Cuban music cannot sell itself abroad without a vital and experienced industrial framework, which is what Cuba needs."

The four Eurotropical albums released so far are Kilmas's "Juega De Manos" (Trick Of The Hand), Manolito Y Su Trabuco's "Contra Todos Los Pronósticos" (Against All The Odds), Luba Maria Hena's "Algunos Me Esperan" (Somebody's Waiting For Me), and Son Damas's "Llegó Son Damas" (Son Damas Arrived).

All those acts but Son Damas played at the Teatro Karl Marx, Cuba's largest theater, along with Cesar Portillo de la Luz, Mayelin Naranjo, Sabrosura Viva, and Los Soneros De Camacho.

The concert was part of Spanish public television station TVE for worldwide distribution, and Eurovision will release a live double-album. All profits go to the Union of Young Communists to help finance the 14th World Festival of Youth and Students July 28-Aug. 6 of the island.

Both Rivera and Batista stress that Eurotropical is not the most important single market will be the U.S. Eurotropical already has two U.S. distributors, G.B. Records in New York and Reyex Records in Miami, where parent company Manzana has offices. Manzana will distribute Eurotropical in the rest of the world.

## STIM WINS ROYALTY BATTLE

(Continued from preceding page)

District Court questioning STIM's right to withdraw their respective licenses. This resulted in the court ruling that STIM could not withdraw the right to broadcast music as long as there was an ongoing dispute. This in turn led to STIM appealing the ruling to the Swedish Market court, which sanctioned the ruling. The lower court (Billboard, June 21), an action that essentially gave the stations the right to freely use music by STIM authors at a lower royalty rate than existing contracts, and without any legal repercussions.

There had been negotiations between the two parties long before the first court proceedings began on April 21, until the day before the trial was to begin in the District Court, negotiations

were being held between the two parties in an attempt to reach an out-of-court settlement. By the time the trial was set to begin, the TV stations had withdrawn their challenge to STIM's right to withdraw their licenses, leaving the court to concentrate on the main issue—the royalty rates.

According to STIM managing director Gunnar Petri, for a while an out-of-court settlement did not seem to be completely out of the question. "One of the three stations was in fact prepared to accept compromise, but the others refused," he says.

Petri was called as a witness to testify, as well as unnamed individuals from the companies performing right organizations.

The verdict of the court is a happy one

for STIM, to the relief of Petri, who had expressed concerns before the verdict that if the decision was not in STIM's favor, more litigation was inevitable.

"This is an important victory for us and we are quite pleased," says Petri. "We will be meeting with the TV stations next week, and we will offer them a contract based on the criteria proposed by STIM and the Competition Authority, applied in accordance with the comparison with Swedish public service TV that the District Court now has approved. We already have a tentative agreement."

The fallout from the dispute has already had an effect in Denmark, where both the public service station and the competition authority have terminated their contracts with local authors' body KODA and stated that the same guidelines laid down by the Competition Authority in Sweden should be adopted. It is expected that the ruling in Sweden will have an effect on the royalty rates there as well.

## KOMURO

(Continued from preceding page)

for the year, according to JASRAC. Winner of the foreign-work prize, awarded to the overseas composition that garnered the largest amount of sales in Japan, was released in 1994, was "The Moon" by Bart Howard, published by Hampshire House Publishing. The song's Japanese publisher is THO-Eson, Japan Publishing, and the translator of the lyrics is Kozo Sazanami.

The international prize was won by composer Yui Ono, who wrote the background music for animated feature "The Little Prince," which was published by NTV Music Publishing.

STEVE MCCLURE

# newslne...

UNIT SALES of CD albums in Germany rose to 48.3 million in the first quarter of 1997, 8.8% above of the corresponding period last year, according to the country's Federal Assn. of the Phonographic Industry (BPW), which represents more than 80% of the market. Sales of new CD releases and full-price media-advertised product expanded by 24.9%, offsetting a decline in the mid-price catalog segment, where unit sales fell 21.6%. Unit sales in all categories—CDs, cassettes, LPs, and singles—were up 4.1%, at 68.8 million. Cassette sales continued their recent decline, with a drop of 11% to 1.1 million units. CD media sales were down 2.3% to 11.9 million units—the first recorded fall in the category. The BPW does not release quarterly data on the value of record sales. However, it says that "revenues mirrored unit sales growth."

WOLFGANG SPIRER

POLYGRAM INTERNATIONAL has confirmed the appointment of Joerg Hellwig as managing director at Polygram Germany (Billboard, May 31). He joins from EMI Music's Stuttgart-based Intercoad label, where he was VP of A&R and marketing. Hellwig will report to Polygram Germany president/CEO Wolf Grammatke. The appointment follows the departure of Goetz Kio, who left Polygram earlier this year to return to private legal practice.

SPANISH MUSIC PUBLISHER has acquired the Spanish rights to the repertoire of U.S. Latino specialist Still on Top Publishing, which has 2,000 titles covering salsa, bachata, merengue, and other Latin genres. The titles are released on such indie labels as Platano, Joey Boy, and On Top.

HOWELL LLEWELLYN

MEDIA ENTREPRENEUR Frank Otto has sold his 19.8% stake in German music TV station Viva to the remaining shareholders for what Otto says is "a two-digit figure in millions of Deutsche marks." Viva's capital was previously divided equally between EMI, PolyGram, Sony Music, Warner Music, and Otto, with a 1% share held by Musik Im Fernsehen, whose main shareholders are Austrian video producers Hans Rauscher and



Rudi Dodelma, have opted to take an option to increase their company's stake in the station. As a result, Viva's final capital structure still has to be negotiated between the partners. A spokesman for VIVA managing director Dieter Gorny says a decision is expected in about a month. CHRISTIAN LORENZ

EMI RECORDS GROUP U.K. & IRELAND has appointed Theodor Lap managing director of EMI Classics U.K., reporting to president/CEO Jean-Francois Ceccillon. Currently VP of international marketing at Deutsche Grammophon in Hamburg, Lap previously worked at German label Teldec Classics and at Warner Classics Netherlands.

ARIOLA RCA International Services (ARIS), a specialist import division of BMG in Germany, has inked a deal to distribute Spanish independent label Max Music in the country. Max, which claimed a 30% share of the Spanish top 20 singles chart last year, will route mainly CD dance singles through France. Since October 1995, the company has had its own base in Germany, through which it will continue to handle vinyl distribution. The deal releases for the venture will be new singles by Objekt One, DJ Schwedde, Supertrip, Polaris, Inhouse, Pimkult, the People Moves, and T.U.S.O.M.

ANDY HEATH, managing director of U.K. independent publisher Momentum Music, has joined the board of the Performing Right Society. He takes up the seat left vacant after the resignation of the Really Useful Group's Jonathan Simon. Heath is also president of the U.K.'s Music Publishers' Assn.

INTERNET MUSIC SHOP HOLDINGS, the online music and video sales specialist, plans to be trading on OPEX, the U.K.'s unregulated trading facility for unquoted companies. It hopes to raise 670,000 pounds (\$1.1 million) to fund expansion and technical development. Launched in May last year, the company says it has a searchable database of 70,000 CDs and 24,000 videos.

U.K. INDEPENDENT distributor Finnicade has merged its owned labels into single operation, Finnicade Labels Inc. on the roster include Pistas, Sussed, Rare, Jane Siberry, Force & Styles, and Bang The Future.

MUSIC BROADCASTER Channel V has named veteran radio programmer Barry Chapman MD of its new Australian pay-TV service. He will drive the station's entry into the ad sales market. CHRISTIE ELIZIER

UNIVERSAL MUSIC INTERNATIONAL has made its first multi-disc-repertoire signings in Taiwan, including Asia/Pacific's second VP Peter Breen, a MIDEAM Asia attendee. Chinese pop singer Wu-Wa, a fixture on the local scene for the past 15 years, will release next month her "swan song" album (she is retiring), featuring rerecordings of her past hits plus some new material. It is expected to do well in Malaysia and Singapore, as well as Taiwan. David Wu, Wu-Wa's producer and an artist himself, has inked a separate deal with Universal for an upcoming album project.

## IN ASIA'S TOP ECHELON, POWER CHANGES AGAIN

(Continued from preceding page)

Matthew Allison as managing director. He is an American who previously worked for American Express in Taiwan and Boon Allen Hamilton in Singapore. Allison added stripes as Sony Music's general manager last November. He is a fluent Mandarin speaker who is widely tipped to succeed Davis.

Michael Smellie has been senior VP for the Asia-Pacific region since February 1995; for the preceding 15 months, he ran the major's Australian operation. Smellie was tapped for the Hong Kong position by BMG Entertainment International president/CEO Rudi Gartner to succeed regional director VP Peter Jamieson. The latter had been responsible since 1989 for establishing BMG's

Asian network of companies outside Japan, in such markets as Singapore, Malaysia, the Philippines, and Taiwan.

Jamieson left BMG in December 1994 after a five-year career, and Gartner deferred over policy—and joined MTV Asia as president. Earlier this month, Jamieson relocated to London, having turned over stewardship of the channel to another Briton, Frank Brown.

The leadership of Warner Music International's Southeast Asian operations was stable for many years in the hands of Paul Ewing, a Briton who joined the company (from EMI) in 1978 and opened its offices in Singapore, Malaysia, and Hong Kong. (Continued on page 46)

# WORLD MUSIC

JAPAN		(Dorja Publications Inc.) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	HOW TO BE A GIRL NAME AMURO	AKI TAKA
2	3	KUCHIBURI GLAY	YAMAMOTO
3	2	CELESTY SHAP	YAMAMOTO
4	10	YASASHI KANOKU CHURRA	CHU SHI
5	5	GLASS IYORU KANAMURA	YAMAMOTO
6	4	TOKI TERA KANAMURA	YAMAMOTO
7	NEW	SORA MAMI CHUGRO	YAMAMOTO
8	NEW	ESCAPE MOON FISH	AKI TAKA
9	NEW	SWEET EXCESSIVE KANAKA CUTTING EDGE	
10	NEW	SUGAR FEEL UNBROKE	AKI TAKA
11	6	POUNTSU TURE	AKI TAKA
12	15	10 TOSHI	AKI TAKA
13	7	I STAND ALONE TAKAKO MATSU	AKI TAKA
14	9	HAGISAMA MATSUWAKU CTECHER	PUFFY
15	11	DEAD ON ALIVE PENCILLIN	HIDEKI
16	12	MAJIDE NOISURU S BYUWAME	RYONDO HIROSHI
17	NEW	NADO HIMO KOMATSU	AKI TAKA
18	NEW	SHANGHAI LA DENNI GORON	KIDDO SHOUJI
19	13	LOVE LOVE LOVE THE YELLOW MONKEY	AKI TAKA
		ALBUMS	
1	1	SPEED STARTING OVER	YOTSU FACTORY
2	1	HYPERION KAKIMURA	SHIMIZU
3	NEW	SING LINE TALKING WELCOME TO ANOTHER WORLD	YOTSU FACTORY
4	4	KAKIMURA YAMAZAKI	MIKI
5	3	ZARD ZARD BLEND-SUN & STONE	8
6	5	DOMI GORON	A KIDDO
7	6	EVERY LITTLE CRIME GENERATION	WEST EASTERN JAZZ
8	8	BONNIE PINK HEAVEN'S KITCHEN	YOTSU FACTORY
9	7	NOBODY MATES	YOTSU FACTORY
10	9	JURY ABUSI	MIKI
11	10	MICHAEL JACKSON	BLOOD ON THE DANCE FLOOR
12	NEW	MEADHEAD CRYPTIC WOODS	TOYOTA
13	11	BIZ FLUXION	MIKI
14	12	EVERY LITTLE THING	EVERLASTING AND 1992
15	11	HOME KAME	FLAMES PLACES AND AREA
16	RE	HOME KAME	FLAMES PLACES AND AREA
17	14	TULIP	WE BELIEVE IN MUSIC
18	15	STANDARDS	THE FIRST
19	16	ALLURE	ALLURE
20	14	PAUL McCARTNEY	FLAMING PINE

CANADA		BoardScan 06/1/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	GARY HOGGARDY HOLD ME DOWN	PUFFY DADDY
2	2	THE PERFECT 10	NINE INCH NAILS
3	NEW	MIDNIGHT IN CHILSEA	JOHN RIVON
4	NEW	BEAT PLAYING GAMES WITH MY HEART	BACKSTREET BOYS
5	3	THE TIC TRAC	FRUIT OF THE PASSION
6	4	THE PERFECT 10	NINE INCH NAILS
7	5	I WANT YOU SAVAGE GARDEN	COLUMBIA
8	6	FRUIT OF THE PASSION	COLUMBIA
9	7	DON'T GET TOO FAR	ARGENTINA
10	8	BLESS THE CHILD	SHANA
11	9	INDOMIA	FAITHLESS
12	10	NO DOUBT	SAY I'M SORRY
13	11	PETER CETERA	UNAPOLISHED
14	12	UNBREAK MY HEART	TONI BRAXTON
15	13	LUNCHMARE	MARTIN MARGHERITA
16	14	RETURN OF THE BLACK MAMBO	MORRISON
17	15	GET YOUR GUN	MARILYN MANROW
18	16	HYPOCRISY	THE NOTORIOUS B.I.G.
19	17	LET ME CLEAN MY THROAT	D.I.D.
20	18	NO DOUBT	SAY I'M SORRY
		ALBUMS	
1	1	THE TRAGICALHY LIVE	LINER WITHEN
2	2	VARIOUS ARTISTS	NOV 21
3	3	SPICE GIRLS	SPICE GIRLS
4	4	OUR LADY PACE	COLUMBIA
5	5	HANSON	MIDDLE OF NOWHERE
6	6	NO DOUBT	TRAGIC
7	7	NO DOUBT	TRAGIC
8	8	NO DOUBT	TRAGIC
9	9	BACKSTREET BOYS	BACKSTREET BOYS
10	10	PAUL McCARTNEY	FLAMING PINE
11	11	WALLFLOWERS	BRINGING DOWN THE HORSE
12	12	THE HORSE	INTERPRETATION
13	13	CELINE DION	FALLING INTO YOU
14	14	CELINE DION	FALLING INTO YOU
15	15	CELINE DION	FALLING INTO YOU
16	16	CELINE DION	FALLING INTO YOU
17	17	CELINE DION	FALLING INTO YOU
18	18	CELINE DION	FALLING INTO YOU
19	19	CELINE DION	FALLING INTO YOU
20	20	CELINE DION	FALLING INTO YOU

GERMANY		(Media Control) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	LOVELY NINA	WITTMANN
2	2	SONIC EMERGE	MEMBERS OF MAYDAY
3	3	ENIGMA	HANSMANN
4	4	HANSMANN	HANSMANN
5	5	THE TITANS	WITTMANN
6	6	FREE	CLUCKER
7	7	FREE	CLUCKER
8	8	FREE	CLUCKER
9	9	FREE	CLUCKER
10	10	FREE	CLUCKER
11	11	FREE	CLUCKER
12	12	FREE	CLUCKER
13	13	FREE	CLUCKER
14	14	FREE	CLUCKER
15	15	FREE	CLUCKER
16	16	FREE	CLUCKER
17	17	FREE	CLUCKER
18	18	FREE	CLUCKER
19	19	FREE	CLUCKER
20	20	FREE	CLUCKER

NETHERLANDS		(Schilling Media Top 100) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	TOEN IN JE ZAG	HENDRIK
2	2	WE'VE COME	HENDRIK
3	3	WE'VE COME	HENDRIK
4	4	WE'VE COME	HENDRIK
5	5	WE'VE COME	HENDRIK
6	6	WE'VE COME	HENDRIK
7	7	WE'VE COME	HENDRIK
8	8	WE'VE COME	HENDRIK
9	9	WE'VE COME	HENDRIK
10	10	WE'VE COME	HENDRIK
11	11	WE'VE COME	HENDRIK
12	12	WE'VE COME	HENDRIK
13	13	WE'VE COME	HENDRIK
14	14	WE'VE COME	HENDRIK
15	15	WE'VE COME	HENDRIK
16	16	WE'VE COME	HENDRIK
17	17	WE'VE COME	HENDRIK
18	18	WE'VE COME	HENDRIK
19	19	WE'VE COME	HENDRIK
20	20	WE'VE COME	HENDRIK

U.K.		(ChartTrack) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	MANHATTAN	HANSMANN
2	2	MANHATTAN	HANSMANN
3	3	MANHATTAN	HANSMANN
4	4	MANHATTAN	HANSMANN
5	5	MANHATTAN	HANSMANN
6	6	MANHATTAN	HANSMANN
7	7	MANHATTAN	HANSMANN
8	8	MANHATTAN	HANSMANN
9	9	MANHATTAN	HANSMANN
10	10	MANHATTAN	HANSMANN
11	11	MANHATTAN	HANSMANN
12	12	MANHATTAN	HANSMANN
13	13	MANHATTAN	HANSMANN
14	14	MANHATTAN	HANSMANN
15	15	MANHATTAN	HANSMANN
16	16	MANHATTAN	HANSMANN
17	17	MANHATTAN	HANSMANN
18	18	MANHATTAN	HANSMANN
19	19	MANHATTAN	HANSMANN
20	20	MANHATTAN	HANSMANN

AUSTRALIA		(ARIA) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	MANHATTAN	HANSMANN
2	2	MANHATTAN	HANSMANN
3	3	MANHATTAN	HANSMANN
4	4	MANHATTAN	HANSMANN
5	5	MANHATTAN	HANSMANN
6	6	MANHATTAN	HANSMANN
7	7	MANHATTAN	HANSMANN
8	8	MANHATTAN	HANSMANN
9	9	MANHATTAN	HANSMANN
10	10	MANHATTAN	HANSMANN
11	11	MANHATTAN	HANSMANN
12	12	MANHATTAN	HANSMANN
13	13	MANHATTAN	HANSMANN
14	14	MANHATTAN	HANSMANN
15	15	MANHATTAN	HANSMANN
16	16	MANHATTAN	HANSMANN
17	17	MANHATTAN	HANSMANN
18	18	MANHATTAN	HANSMANN
19	19	MANHATTAN	HANSMANN
20	20	MANHATTAN	HANSMANN

FRANCE		(SNEP/PROF) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	MANHATTAN	HANSMANN
2	2	MANHATTAN	HANSMANN
3	3	MANHATTAN	HANSMANN
4	4	MANHATTAN	HANSMANN
5	5	MANHATTAN	HANSMANN
6	6	MANHATTAN	HANSMANN
7	7	MANHATTAN	HANSMANN
8	8	MANHATTAN	HANSMANN
9	9	MANHATTAN	HANSMANN
10	10	MANHATTAN	HANSMANN
11	11	MANHATTAN	HANSMANN
12	12	MANHATTAN	HANSMANN
13	13	MANHATTAN	HANSMANN
14	14	MANHATTAN	HANSMANN
15	15	MANHATTAN	HANSMANN
16	16	MANHATTAN	HANSMANN
17	17	MANHATTAN	HANSMANN
18	18	MANHATTAN	HANSMANN
19	19	MANHATTAN	HANSMANN
20	20	MANHATTAN	HANSMANN

ITALY		(Musica e Dischi/FIMI) 06/03/97	
THIS LAST WEEK	LAST WEEK	SINGLES	
1	1	MANHATTAN	HANSMANN
2	2	MANHATTAN	HANSMANN
3	3	MANHATTAN	HANSMANN
4	4	MANHATTAN	HANSMANN
5	5	MANHATTAN	HANSMANN
6	6	MANHATTAN	HANSMANN
7	7	MANHATTAN	HANSMANN
8	8	MANHATTAN	HANSMANN
9	9	MANHATTAN	HANSMANN
10	10	MANHATTAN	HANSMANN
11	11	MANHATTAN	HANSMANN
12	12	MANHATTAN	HANSMANN
13	13	MANHATTAN	HANSMANN
14	14	MANHATTAN	HANSMANN
15	15	MANHATTAN	HANSMANN
16	16	MANHATTAN	HANSMANN
17	17	MANHATTAN	HANSMANN
18	18	MANHATTAN	HANSMANN
19	19	MANHATTAN	HANSMANN
20	20	MANHATTAN	HANSMANN

# THE TOP OF THE RECORDS

## CONTINUED

### EUROCHART

THIS LAST WEEK	WEEKS	SINGLES
1	NEW	1 <b>MIMMOPO</b> HANSON <small>WEDGEM</small>
2	1	2 <b>I BELIEVE I CAN FLY</b> R. KELLY <small>ITA</small>
3	3	3 <b>PARANOID</b> ANDREA BOCCELLI <small>ROMA</small>
4	1	4 <b>TIME TO SAY GOODBYE</b> SARAH BRIGHAM & ANDREA BOCCELLI <small>CHRYSTAL</small>
5	9	5 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ETERNAL</small>
6	5	6 <b>AROUND THE WORLD (AFT) PUNK</b> VINCE <small>ETERNAL</small>
7	4	7 <b>BLOOD ON THE DANCE FLOOR</b> MICHAEL JACKSON <small>NEW</small>
8	NEW	8 <b>LOVEY</b> NINA MOTEN <small>NEW</small>
9	NEW	9 <b>PARANOID</b> ANDREA BOCCELLI <small>ROMA</small>
10	NEW	10 <b>PARANOID</b> ANDREA BOCCELLI <small>ROMA</small>
ALBUMS		
1	1	1 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
2	2	2 <b>ANDREA BOCCELLI: ROMANZO</b> <small>ROMA</small>
3	3	3 <b>SPICE GIRLS: SPICE</b> <small>NEW</small>
4	NEW	4 <b>GARY BARLOW: OPEN ROAD</b> <small>ITA</small>
5	NEW	5 <b>WU-YANG CLAN: WU-YANG FOREVER</b> <small>USA</small>
6	NEW	6 <b>DEPEDE MODE: ULTRA</b> <small>USA</small>
7	NEW	7 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>
8	NEW	8 <b>"N SYNC: "N SYNC</b> <small>USA</small>
9	NEW	9 <b>PAUL McCARTNEY: PLUMBING</b> <small>ITA</small>
10	NEW	10 <b>SEANONES: DO IT YOURSELF</b> <small>ETERNAL</small>

### MALAYSIA

THIS LAST WEEK	WEEKS	ALBUMS
1	1	1 <b>THE JOURNEY</b> <small>ITA</small>
2	4	2 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
3	1	3 <b>EMIL CHAU: FRIEND</b> <small>ITA</small>
4	5	4 <b>MICHAEL &amp; PHILIP: HAVING YOU BESIDE ME</b> <small>ITA</small>
5	2	5 <b>ANDREA BOCCELLI: ROMANZO</b> <small>ROMA</small>
6	3	6 <b>BAHANAH: PUL-RIJAN</b> <small>USA</small>
7	NEW	7 <b>XPOC: BRUTAL</b> <small>ITA</small>
8	NEW	8 <b>THE HURRICANE: ASU DINTA PIDAMU</b> <small>SYN</small>
9	NEW	9 <b>AZ YET: AZ YET</b> <small>ITA</small>
10	NEW	10 <b>FOY FIGHTERS: THE COLOUR AND THE SHAPE</b> <small>ITA</small>

### IRELAND

THIS LAST WEEK	WEEKS	SINGLES
1	1	1 <b>TIME TO SAY GOODBYE</b> SARAH BRIGHAM & ANDREA BOCCELLI <small>CHRYSTAL</small>
2	1	2 <b>MIMMOPO</b> HANSON <small>WEDGEM</small>
3	4	3 <b>YOU'RE NOT ALONE</b> OLIVE <small>ITA</small>
4	1	4 <b>PARANOID</b> ANDREA BOCCELLI <small>ROMA</small>
5	2	5 <b>I BELIEVE I CAN FLY</b> R. KELLY <small>ITA</small>
6	NEW	6 <b>BELINDA: OUT OF CONTROL</b> <small>ETERNAL</small>
7	NEW	7 <b>I WANNA BE THE ONLY ONE</b> ETHERAL <small>ETERNAL</small>
8	NEW	8 <b>IT'S BE THERE FOR YOU</b> THE REMBRANTS <small>ITA</small>
9	NEW	9 <b>WE'VE MIGHT NEED SOMEBODY</b> SHOLA AM <small>ITA</small>
10	NEW	10 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ETERNAL</small>
ALBUMS		
1	NEW	1 <b>GARY BARLOW: OPEN ROAD</b> <small>ITA</small>
2	1	2 <b>SOUNDTRACK: ROMEO &amp; JULIET</b> <small>ITA</small>
3	NEW	3 <b>SPICE GIRLS: SPICE</b> <small>NEW</small>
4	NEW	4 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
5	NEW	5 <b>SEANONES: DO IT YOURSELF</b> <small>ETERNAL</small>
6	NEW	6 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>
7	NEW	7 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>
8	NEW	8 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>
9	NEW	9 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>
10	NEW	10 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>

### AUSTRIA

THIS LAST WEEK	WEEKS	SINGLES
1	1	1 <b>BUNO: BARRABAND FENDORH</b> <small>ITA</small>
2	2	2 <b>I BELIEVE I CAN FLY</b> R. KELLY <small>ITA</small>
3	1	3 <b>PARANOID</b> ANDREA BOCCELLI <small>ROMA</small>
4	1	4 <b>TIME TO SAY GOODBYE</b> SARAH BRIGHAM & ANDREA BOCCELLI <small>CHRYSTAL</small>
5	10	5 <b>ANDREA BOCCELLI: ROMANZO</b> <small>ROMA</small>
6	NEW	6 <b>FREE SCOOTER</b> <small>ITA</small>
7	NEW	7 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ETERNAL</small>
8	NEW	8 <b>NIGHTGALMUT: BLUMCHEN</b> <small>ITA</small>
9	NEW	9 <b>GET READY TO BURN</b> BROTHLYN BOUNCE <small>ITA</small>
10	NEW	10 <b>LEAVE DON'T GO</b> NO MERCY <small>ITA</small>
ALBUMS		
1	1	1 <b>PARANOID</b> ANDREA BOCCELLI <small>ROMA</small>
2	2	2 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
3	2	3 <b>THE TAC TAC: KLAPPE ODE DITE</b> <small>ITA</small>
4	NEW	4 <b>ANDREA BOCCELLI: ROMANZO</b> <small>ROMA</small>
5	NEW	5 <b>"N SYNC: "N SYNC</b> <small>USA</small>
6	NEW	6 <b>KURT COBAIN: RECKLESS</b> <small>ITA</small>
7	NEW	7 <b>DEPEDE MODE: ULTRA</b> <small>USA</small>
8	NEW	8 <b>SOUNDTRACK: ROMEO &amp; JULIET</b> <small>ITA</small>
9	NEW	9 <b>ALBOKITTE: TRIVIAKATTE</b> <small>ITA</small>

### NEW ZEALAND

THIS LAST WEEK	WEEKS	SINGLES
1	1	1 <b>IF TOMORROW NEVER COMES</b> JOSE <small>WEDGEM</small>
2	NEW	2 <b>CAN WE SAY</b> JACQUELINE <small>ITA</small>
3	2	3 <b>ALONE BEGETS PLOUGH</b> <small>ITA</small>
4	NEW	4 <b>DON'T LEAVE THIS STREET</b> MICHAEL JACKSON <small>NEW</small>
5	4	5 <b>BLOOD ON THE DANCE FLOOR</b> MICHAEL JACKSON <small>NEW</small>
6	5	6 <b>USHER HONEY ICE T: GOODFELLAS</b> <small>ITA</small>
7	NEW	7 <b>VAPORS: SPOOF DOGGY DOGG</b> <small>ETERNAL</small>
8	NEW	8 <b>THE WATER BURY: BLOODCANDY</b> <small>ITA</small>
9	10	9 <b>TO LIVE AND DIE IN L.A.</b> MAKUVEL <small>ETERNAL</small>
10	NEW	10 <b>LET IT GO</b> RAY J <small>ITA</small>
ALBUMS		
1	1	1 <b>THE WHEEL TO LIVE</b> <small>ITA</small>
2	1	2 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
3	NEW	3 <b>THE SUPREMACIES: LETTER NEVER LAST</b> <small>ITA</small>
4	2	4 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>
5	NEW	5 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>
6	NEW	6 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>
7	NEW	7 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>
8	NEW	8 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>
9	NEW	9 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>
10	NEW	10 <b>THE WALLFLOWERS: BRINGING DOWN</b> <small>ITA</small>

### HONG KONG

THIS LAST WEEK	WEEKS	ALBUMS
1	1	1 <b>AMANDA LEI: AMANDA DANCE</b> <small>ITA</small>
2	1	2 <b>AMANDA LEI: AMANDA DANCE</b> <small>ITA</small>
3	1	3 <b>AMANDA LEI: AMANDA DANCE</b> <small>ITA</small>
4	NEW	4 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>
5	NEW	5 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>
6	NEW	6 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>
7	NEW	7 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>
8	NEW	8 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>
9	NEW	9 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>
10	NEW	10 <b>PRISCILLA CHAN: MUSICAL ENCOUNTERS</b> <small>ITA</small>

### BELGIUM

THIS LAST WEEK	WEEKS	SINGLES
1	2	1 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
2	7	2 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
3	NEW	3 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
4	NEW	4 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
5	NEW	5 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
6	NEW	6 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
7	NEW	7 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
8	NEW	8 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
9	NEW	9 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
10	NEW	10 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
ALBUMS		
1	1	1 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
2	NEW	2 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
3	NEW	3 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
4	NEW	4 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
5	NEW	5 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
6	NEW	6 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
7	NEW	7 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
8	NEW	8 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
9	NEW	9 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
10	NEW	10 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>

### SWITZERLAND

THIS LAST WEEK	WEEKS	SINGLES
1	1	1 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
2	1	2 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
3	1	3 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
4	1	4 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
5	1	5 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
6	1	6 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
7	1	7 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
8	1	8 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
9	1	9 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
10	1	10 <b>LOVE SHINE A LIGHT</b> KATYNA & THE WAVES <small>ITA</small>
ALBUMS		
1	1	1 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
2	1	2 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
3	1	3 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
4	1	4 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
5	1	5 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
6	1	6 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
7	1	7 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
8	1	8 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
9	1	9 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>
10	1	10 <b>MICHAEL JACKSON: BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX</b> <small>ITA</small>

# WORLD SCOPES

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**AUSTRIA:** The daughter of an Austrian jazz singer and a Moroccan sailor, Shlomil pulls together both cultures and her Jewish roots with her intensely personal jazz music sung in Hebrew.

Her debut album, "Songs In Hebrew" (Koch International), combines Middle Eastern jazz with Western jazz to create a unique sound. Shlomil spent her first six years growing up in Israel, before moving to Vienna with her mother, Jazz Gitti. Shlomil spent her childhood and teen years hanging out in her mother's jazz club and gave her first performance at the age of 14. She launched her own career starting in musicals and operettas; then, in 1996, she wrote a play, "The Land Of Milk And Honey," that drew its inspiration from her family history. She adapted the themes from the play for her album. Shlomil says that the album is "a very personal thing" based on her feelings as a youngster in Israel. In "Come, Mother," she begs her mother not to leave her, while in "Father, Little Man" she sings of her father's broken heart. On a more optimistic note in the tune "Shlomil Builds A House Of Peace," and making this album has certainly given the vocalist a sense of peace. "I'm very happy that I found my identity," she says. With her band of Austrian and German musicians, the singer has just embarked on a tour of Austria and Hungary. She is scheduled to appear in Israel this summer, followed by performances in the fall at the Shapiro Institute in London.

SUSAN LADRA SCHUEMAYER

**JAVA:** Percussionist/multi-instrumentalist Django Mango lives on a remote, tiny island to the South China Sea without electricity or telephone. However, he makes regular trips by boat to the Indonesian archipelago, and he recently recorded his new album, "Sunda Africa—No Risk No Fun" (GlobeStyle), in Bandung, West Java. The deejay music of Java, which is played on the island, and others, already enjoys a considerable cult following in the West, and Mango has collaborated with some of its finest exponents, combining their efforts with Indian and African percussion. The result is a soothing blend of ambient world music that makes a perfect Sunday-morning soundtrack. Mango, whose exotic name was bestowed upon him by the children who live on his island, was born in Barcelona, Spain, but has spent the last 30 years exploring cultures in far-flung territories. A consistently innovative performer, he is one of the true exponents of world music. The album is distributed through Ace Records, 42-50 Steele Road, North Wollam, England (011-44-181-453-1811).

NIGEL WILLIAMS

**GERMANY:** When Hungarian-born producer Leslie Mandoki, who lives in Munich, calls upon the cream of international musicians to participate in a project, they all come. His latest album, "People In Room No. 6" (PolyMedia), which is released under the group name of Man Dok, brings together a star-studded cast of top-flight players, including Ian Anderson, David Clayton-Thomas, Bobby Kimball, Chaka Khan, Joshua Kadison, Kirk Kerkham, Al Di Meola, Steve Lukather, and the Brecker Brothers. The majority of songs were written by Mandoki; and composer/arranger Lazzio Bencker, and each is sung (in English) by a different artist. The first single, "On And On," was a top 30 airplay hit, while the second, released in May, is a haunting rock ballad titled "Never Give In," performed by German star Peter Maffay and Jack Bruce.

ELLIE WEINERT

**AUSTRALIA:** Veteran band Chain will be honored at the inaugural Goulburn Blues Music Awards, to be held in February 1998 in Goulburn, New South Wales. The trophies, to be handed out in the nine categories, are called the Chains, and they will be shaped in the image of the artist's logo of famed bushranger Ned Kelly breaking free of his irons. Awards organizer Geoff Bell, a musician and journalist, says that the first song of the year award is a foregone conclusion: Chain's "Black And Blue." Based on a cotton field boiler, it was the first local blues track to enter the mainstream charts. It reached No. 6 here in March 1971 and was issued in the U.S. on United Artists' Avalance imprint. "Chain were the first purely Australian blues band," Bell says. "When some of Muddy Waters' band recorded with them, [Waters' musicians] were accustomed by how different [Chain] sounded from American blues." The act's debut album, "Towards The Blues" (Mercury, 1971), which peaked at No. 6, is now regarded as a classic. With 30 years having passed through the ranks during its 30-year history, the group is currently fronted by mainstay members Matt Taylor (vocals) and Phil Manning (guitar). The awards ceremony is part of the three-day Australian Blues Music Festival, which is expected to draw 8,000 fans. Not surprisingly, a highly chuffed Chain will be topping the bill.

CHRISTIE KLEZGER

**SWEDEN:** Every weekend in May, independent trance/techno label DanceBeat Records produced its new releases and DJ/artists (such as Joel Mall, whose single "Warm Path" is released Thursday [12] with a series of parties and raves under the banner "Techno In The Country"). Based in Norrbylän, north of the capital Stockholm, the group is currently fronted by mainstay members Matt Taylor (vocals) and Phil Manning (guitar). The awards ceremony is part of the three-day Australian Blues Music Festival, which is expected to draw 8,000 fans. Not surprisingly, a highly chuffed Chain will be topping the bill.

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KWAKU



## POWER CHANGES AGAIN

(Continued from page 14)

Until he left Warner last year, his major-label seniority in the region was second only to the late Paul Ewing. Cheng, the two had worked together at other jobs during the '70s—even in the same building, at Ewing as manager, Ewing as GM of EMI-Cheng as managing director of PolyGram.

Policy differences between Warner Music International president Stephen Shrimpton and Ewing eventually took their toll, and the latter left in January 1996. Ewing has since formed his own music company (see story, page 42) in Hong Kong.

The major's operations are now under the control of Sydney-based Brian Harris, whom Shrimpton appointed as senior VP of Warner Music Asia/Pacific in September 1995.

Universal Music, youngest of the six majors in Asia, has a seasoned hand, Peter Bond, as senior regional director, based in Hong Kong. He came on board last November to succeed Greg Rogers, who spent two years in the post in 1994-95 and helped to establish the company's eight regional subsidiaries. Rogers subsequently relocated to London for Universal.

Bond's familiarity with Asia stretches back to the '80s, when he served as Sony Music International's London-based senior VP for the region. Leaving that company in 1990, Bond established Timbuktu Records, an independent label specializing in Asian marketing and licensing, for a spell, and then worked in Taiwan for Harold Han's Himalaya Records, a former Sony Music licensee.

Bond's move to Universal Music International was no surprise. He and the company's president, Jorgen Larsen, had worked together at Sony; Bond also served as consultant as Larsen planned Universal's Asian expansion.

"Asia is a wide and diverse region," says the head of one major label familiar with the company's several regional directors. "There's a steep learning curve before you can be effective. Having local knowledge obviously helps, and even a consultant can't overcome it; you're no good as an executive, being here a long time doesn't make any difference."

Yet the region's major-label veterans, Cheng at PolyGram and EMI Music Asia president Lachlan Rutherford, oversee the most successful companies. PolyGram has been a market leader for many years, while retaining its status as the only major with a Chinese executive at the helm. Its market share is in the 18-to-20 percent range, by most accounts, although Cheng admits in private that currently business is tough.

This past February, Cheng appointed PolyGram Australia president Tim Read as executive VP in the Asia-Pacific regional office.

Read, a Briton, recently relocated to Hong Kong, where he is now directly responsible for the entire region. His clients are Singapore, Malaysia, the Philippines, South Korea, and India, as well as Australia and New Zealand.

Those who speculate about Read's future note that those territories—where, in most cases, English is the common industry language—represent an effective "entry point" to become familiar with the region, as opposed to the Chinese-oriented markets of Hong Kong, Taiwan, and, of course, the People's Republic of China, which also maintains responsibility for PolyGram's Japanese operation, which has been showing significant strength of late.

Meanwhile, BMG's Smellie is organizing a comparable division of duties. He has appointed Pierre-Yves Bimont-Capocci to a VP post, the company's regional headquarter in Hong Kong, to oversee a number of key markets outside Japan and the Chinese orbit. Bimont-Capocci was GM of video and multimedia at BMG France and previously worked for the R.L. Reynolds tobacco group in Asia.

At EMI Music Asia, Rutherford's responsibilities exclude Japan, India, and Australasia, but the company is generally thought to be a vigorous market leader second only to PolyGram. Rutherford has been directing the British firm's regional activities since 1984, when he transferred from his native New Zealand.

The executive declines to reveal the major's Asian revenue today, but admits that when he moved to Hong Kong 12 years ago, he brought \$1 million by EMI New Zealand's then \$3 million in annual sales. Since industry estimates are that EMI Asia's billing is now \$160 million, longevity apparently pays dividends in this case.

## PAUL EWING

(Continued from page 14)

Convincing investors has evidently been easy. "Most of them don't understand the music industry," Ewing states. "This is not the property business." Wings' first signings are said to be exclusively from the region. "We'll focus on Hong Kong and Chinese repertoire to begin with."

Ewing says "Most of them don't understand the music industry," Ewing states. "This is not the property business." Wings' first signings are said to be exclusively from the region. "We'll focus on Hong Kong and Chinese repertoire to begin with."

## Great Big Sea Embraces Stylistic Mix

Newfoundland Act Not Limited To Traditional Music

■ BY LARRY LeBLANC

TORONTO—From the misty and hauntingly beautiful land of Newfoundland off the east coast of Canada, the most economically depressed and isolated of Canada's provinces, Great Big Sea is trying to preserve local folk traditions while performing music that is both firmly local and broadly eclectic.

Listening to the group's second EMI Canada, "Play," released by Warner Music Canada here May 20, is like being at a boisterous late-night kitchen party unique to Newfoundland, where guitars are usually accompanied by fiddles, button accordions, tin whistles, bodhrans, mandolins, and hammered dulcimers. The album debuted at No. 9 on SoundScan's top retail album chart on the week ending May 25.

"Other than staying at one band, our goal is to turn new audiences up to Newfoundland music and on to [Atlantic Canada] in general," says the band's lead singer, Alan Doyle, who also plays guitar and mandolin. "However, we also want to make sure our music isn't perceived as music exclusively for expatriate Newfoundlanders," he adds, referring to those who have moved to Canada's mainland.

"They do fantastic here," says Rhonda Wiseman, store manager of the Sun the Record Man outlet at the Avalon Mall in St. John's, Newfoundland. "Everybody likes them, from the age of 10 to 80. We had 3,000 people for their first show at the mall. 'Play' is No. 1 on our best-seller chart, while their 1995 'WSEA album' 'Up Is No. 5."

"Play" was produced by Danny O'Riordan, last November in an abandoned wing of St. John's hotel the Battery Overlooks were done at the Nickel studio in the city and at the CBC Studio in Toronto, where the album was mixed. The members of Great Big Sea are vocalist Darrell Power (who also plays bass, bones, and harmonica), Sean McCann (bodhran, guitar, and tin whistle), and Alan Doyle (accordion, fiddle, and mandolin).

Many of the band's traditional songs, particularly "The Night Pat Murphy Died," "Dorothy Riding," and "Jolly Boring Train," reflect Newfoundland's British Isles' cultural heritage.

The album's rousing lead-off single, "When I'm Up (I Can't Get Down)," was penned by Ian Telfer, Alan Prosser, and John James of the Oyster Band, which has long dominated England's traditional-music scene.

Several other traditional songs reflect Newfoundland's unique and colorful folk traditions. "Jenny's Gin," for instance, relates the story of a Newfoundland bootlegger who, in the 1920s, sold home-made brew as well as regular liquor. The more somber "Recurring Surgeon" vividly portrays the impact of World War I on St. John's. Hallie's emotional "Seagulls" details the longtime experience of Newfoundlanders leaving the island to seek work on Canada's mainland but eventually drifting back home.

Doyle agrees that the inclusion of a rousing version of R.E.M.'s "It's The

Canada. "After a week, we've got almost a dozen [radio] stations nationally, which is far more than we get with 'Up.'"

Alan Star Kuhn, president of Warner Music Canada, "I expect the album to go double-platinum [200,000 units] plus. We're now at 140,000 units on 'Up.'"

Great Big Sea's members met while studying for Seaside's degrees in English at Memorial University in St. John's. Doyle had been performing both solo and in a comedy duo called Staggered, and Kuhn and Doyle had been in an Irish pub called Rankin Street.

"We saw that between the combination of a hiatus from the music myself and Seaside's background, the boys had, we would be an act they people would want to see," says Doyle.

People who risked listening to the Irish pub staples? "Nancy Whiskey over and over and were ready to hear some aggressive folk music."

Great Big Sea played its first club show in the heart of St. John's downtown district in March 1993 and would repeatedly return to the area during the next two years after playing elsewhere in Canada.

"It was a good circuit," says Doyle. "George Street probably has more pubs per square foot than anywhere in the world. Back then, there was a lot more pub comedy in our area than there is now. Everybody that would come into the clubs, and we'd just tear strips off people if they came in. And with that atmosphere, it was a good circuit."

Two months following its first performance, Great Big Sea recorded its first album in the city of St. John's in 1993, with distribution handled by Dackworth Distribution in St. John's. According to Doyle, the album, "recorded very quickly on an 8-track board," sold 21,000 copies, including a 1995 release and a further 17,000 units after being released by Warner Music Canada in early 1996.

Following the album's success, says Doyle, was that a month after its release, Great Big Sea began performing away from Newfoundland. "It's no good to think of people can't play the music," says Doyle, explaining the band's strategy of recording and touring early on. "You're not going to quickly build [a following with] live gigs. Half of the sales come from the 100,000 copies of the album it got from the stage of the Lower Deck [club] in Halifax (Nova Scotia)."

Strong sales of the album in Atlantic Canada led to a recording contract being signed by Warner Music Canada in early 1995 at the East Coast Music Awards. "We approached them about distribution of our music," says Doyle. "Ken Cooke asked if we'd be interested in recording for the company. We went. 'We're a folk band. Are you serious?'"

GREAT BIG SEA

End Of The World As We Know It (And I Feel Fine), performed at breakneck speed, might be an unwanted surprise to folk music purists. We played music for music's sake, not for its origins," he says. "At a 6 o'clock in the morning, we'll sing an 800-year-old tradition song followed by a song we heard on the radio three weeks ago, then a song we wrote yesterday, and then sing a traditional song."

"End of the World" came from [a period] when we were doing covers early in our career," Doyle continues. "We admired the sentiment of the song, and it's wicked to sing. [To sing] the song affects a sentiment of being here in Newfoundland, which has [in North America] been considered the end of the world for centuries."

Unlike nearby Cape Breton, Nova Scotia, where traditionalists have sharply criticized renowned fiddler Alasdair MacLennan for his rock- and dance-styled interpretations of traditional songs, Newfoundlanders aren't all fazed by a band like Great Big Sea reworking traditional repertoire.

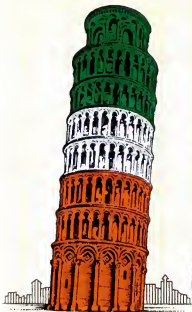
"The culture in Cape Breton is very formal, very schooled, and in Newfoundland, culture is more moving and less formal," says Doyle.

In advance of the album's release, a video of "When I'm Up (I Can't Get Down)," directed by Andrew MacNaughton (who also designed the album's cover), was released May 6. The video is in medium rotation at MuchMusic and in heavy rotation at CMT Canada.

While "Up" failed to capture commercial radio support in Canada, Warner Music Canada's success in the region suggests a record breakthrough is possible with "When I'm Up (I Can't Get Down)," which was issued to all radio formats in the region.

"Early airplay is pretty encouraging," says Randy Stark, VP of marketing and promotion at Warner Music

ADAM WHITE



# italy

THE BILLBOARD SPOTLIGHT

## Its Global Reach

Italian Industry Develops World-Class Artists While Rallying for Government Support And Facing A Retail Revolution

By Mark Dezzani

**MILAN**—Unprecedented international sales of Italian music in the past year occurred against the backdrop of turbulent changes in the country's domestic record industry as it faced a tough battle to stop an already-small home market from shrinking further.

"Notwithstanding our population of 58 million, we still have a reduced music market; Italy's record industry is one-fifth the size of Germany's and a quarter that of France," observes Piero La Falce, president of Universal Music Italy.

Italy's music market has been affected in the past year by a number of developments. Radical changes in the country's distribution and retail sectors are beginning to transform the way records are sold here. In addition, the newly formed FPM (Federation Against Music Piracy) in its first year claims to have reduced piracy by one-third, to an estimated 20% of the official market's value. And while the music industry awaits implementation of new laws recognizing music as culture and a valuable economic asset, the government assures the music business of further support.

At the same time, changes in A&R strategy during the past five years have borne fruit. "Italy is particularly active in artist development," says La Falce. "Often, international artists take off here before they do in other European territories. Most importantly, we are seeing a consistency in successfully exporting our creative talents."

Pop superstar Eros Ramazzotti, dance instrumental Robert Miles, popular operatic tenor Andrea Bocelli, blues rocker and balladeer Zucchero, dance star Gala, rapper Jovanotti and songstress Laura Pausini all have achieved multimillion sales levels worldwide. Among the well-established domestic stars who have released innovative new albums in

the past 12 months are Pino Daniele, Lucio Dalla, Litfiba, Fabrizio De Andre, Franco Battiato, Francesco De Gregori, Vasco Rossi and Claudio Baglioni. At the same time, a wave of emerging artists demonstrates the depth and diversity of Italy's musical talent pool, including Articolo 31, Daniele Silvestri, Marina Rei, Massimo Di Cataldo, Carmen Consoli, Nek, Casino Royale and Neffa.

Thanks to these artistic efforts—and a keener sense of promotion—the near-disastrous sales levels for the first nine months of the past year turned around in the fourth quarter. Overall sales for 1996 were even in terms of volume and up a nominal 2% in terms of value against the previous precarious year. That's no mean feat, given the Italian government's belt-tightening budget, which affected consumer behavior. A contracting retail sector and high youth unemployment (up to 50% in the poorer south) is the accumulated economic and social cost of the country's past fiscal lassitude—as well as its last-dash efforts to cut its deficit in an attempt to join the single European currency by 1999.

While the unemployed in the south outnumber those in the north by a ratio of three to one, a revolution in the retail and distribution sectors has had a serious impact on the prosperous north in the past 12 months.

### RETAIL IN THE NEWS

Hypermarket, shopping-mall and motorway chains—known here collectively as Big Distribution—now account for approximately 20% of all recorded music sold. Italy's traditional small shopkeepers have been among the loudest to complain

Eros Ramazzotti



Laura Pausini



*Sugar*

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## InTheNews

BY MARK DEZZANI

The past 12 months in Italy have seen a series of initiatives from within the industry and a series of promises from the government, all aimed at boosting sales and the image of the Italian music business. The Italian government also launched inquiries into cartel and payola allegations within the music industry. Meanwhile, local artists sustained an otherwise depressed market with a string of quality releases that generated multi-platinum sales both domestically and internationally. Here are some highlights of the past year in the turbulent Italian music market.

◆ In August 1996, three new artistic directors (Giorgio Moroder, Carla Vistarini and Pino Donaggio) were appointed to revamp the artist selection, voting procedures and dated image of the annual televised Sanremo Festival, following a judicial investigation that alleged voting irregularities in the 1996 event.

◆ In September, Laura Pausini released her new album, "Le Cose Che Vivi," which went multi-platinum domestically. Total worldwide sales (primarily in Latin territories) are now at almost 2 million copies.

◆ The first edition of Italy's new music fair, "Salone Della Musica," was held in Turin in October and attracted 170,000 visitors. The local IFPI-sponsored industry federation FIMI used the event to announce the relaunch of the CD-single format, a new "official" singles chart and a music-awards gala slated for December 1997. The government minister for culture used the event to propose a new "music bill," including stricter sanctions against music pirates and measures to promote live music events and music education in schools. High CD prices in Italy were hotly debated at the music fair. Politicians, composers and musicians met in Rome Oct. 21 to discuss proposals for the new music law, which at press time awaits ratification.

◆ In November, an anti-trust authority of the Italian parliament launched investigations into allegations that Italian affiliates of

*Continued on page 36*

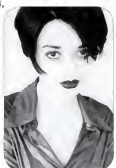
# Acts Sent From Italy

## Blues To Rap, Pop To Punk, Italian Artists Are Ready For The World

**Artist:** Carmen Consoli  
**Album:** "Due Parole"  
**Label:** Cyclope Records  
**Distributor:** Polydor  
**Publisher:** Cyclope Records  
**Manager:** Francesco Virilini  
**Booking Agent:** Trident Agency

The fact that singer-songwriter Carmen Consoli was eliminated in the first round of this year's televised Sanremo Song Festival only enhanced her reputation with her growing fan base. Consoli joined her first band, Moon Dog's

Party, in 1988 at age 14, drawing on the blues influence of her guitar-playing father. But her own brand of electric blues-rock ballads is closer to the style of REM, whose guitarist Peter Dinklage is a regular visitor to the studios of Cyclope Records, where Consoli has worked. Consoli was signed by Cyclope's owner, Francesco Virilini, the self-appointed godfather of the Sicilian rock scene, and is the latest artist on the label to reach critical acclaim. Sales of her first album, "Due Parole" (Cyclope/Polydor), are picking up, and Consoli has received extensive airplay for the single "Confusa E Felice," which she performed at Sanremo. Despite her elimination from the festival's top prize, Consoli took home a special music-critic's award from this year's event.



**Artist:** Blavertigo  
**Album:** "Metallo Non Metallo"  
**Label:** Columbia Records  
**Distributor:** Sony Music Entertainment Italy  
**Publisher:** Golar/Sony Music Entertainment Italy  
**Manager:** Mescal  
**Booking Agent:** S. Musico/Enza Solinas

Italian labelmate of global phenomenon Oasis, the Italian rock outfit Blavertigo held its own as opening act for the Brizzop brats on their Italian date last year. "Metallo Non Metallo," the second Columbia Records release from Blavertigo, spotlights the mature talents of its foursome that's as tight as a jazz quartet, with blues syncopation and rock drive—a combination rarely found in the Italian rock scene. Lead singer Morgan plays bass and keyboards, as well as producing the album, with a measured variety of moods. The band members



credit the psychedelic influences on the latest album to Roger Waters of Pink Floyd and King Crimson, while Lou Reed and U2 are featured on their list of rock maestros. Morgan's ear for contemporary electronic musical contexts and acute lyrics should test once and for all whether a wider Italian public will really accept innovative homegrown rock.

**Artist:** Cecilia Chailly  
**Album:** "Anima"  
**Label:** CGD/EastWest Italy  
**Distributor:** CGD/EastWest Italy  
**Publisher:** CGD/EastWest Italy  
**Manager:** Brizio Morga  
**Booking Agent:** Hyper

A delicious mélange of classicism, new-age moods, jazz and blues is the soul-food recipe for harpist Cecilia Chailly's first solo album, "Anima (Soul)." With a renowned father, Luciano,



and brother, Riccardo, as established composer and conductor respectively, she played harp for the orchestra of Milan's opera house La Scala. Chailly struck out solo and ventured to California, where she recorded her debut album with ECM cellist David Darling, wind-hill mandolinist Mike Marshall and Jeff Neighbour on acoustic bass. Ancient trippy dreamscapes are woven next to rolling blues-style compositions in Chailly's imaginative playing of the electric harp, which steers away from the conventional crescendos or plaintive plucking often associated with the instrument. Chailly's elegant beauty has earned her catwalk

*Continued on page 32*



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GLOBAL REACH

Continued from page 47

about cut-price competition from these outlets. Their problems have been further compounded by a

string of higher taxes imposed by the center-left Olive Tree coalition government and what they see as unfair competition from a relatively new but fast-expanding outlet for music sales—news dealers. Newsstand music sales are not registered in the official figures, but estimates are that they account for a further 9% in value on top of the official market.

About 300 specialist outlets, located in town centers, still account for 70% of the retail market, while the country's single major specialist chain (the 21 outlets of Ricordi Media Stores) and



PolyGram's Stefano Bonardi



Sony's Franco Gabrieli

two megastore chains (Virgin with three outlets, and Messaggerie Musicale with two) take a 10% share. Italy's newest chain, Media World, is principally an electronics retailer and sells new releases and catalog CDs at loss leaders at up to a 25% discount in its 12 stores. They are situated in out-of-town

"Italy is particularly active in artist development. Often, international artists take off here before they do in other European territories."

Piero La Polce  
Universal Music

shopping malls located close to major cities in the north of Italy.

#### DISTRIBUTION IS MAJOR ISSUE

The shift in the balance of Italy's retail sector promises to become more radical over the next five years, and, according to many observers, it is already affecting the relationship between the country's independent labels and the multinational majors. Massimo Benini, managing director of IRMA, the Bologna-based acid jazz, ambient and trip-hop specialist indie label, says that the inevitable bulk-buying required by the new big distribution outlets and their limited shelf space for music discriminates against independent labels and the promotion of new acts and niche genres.

"The majors have a privileged

Continued on page 54

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# ACTS

Continued from page 49

credits for fashion designers Krizia and Missioni, while her cerebral talents go beyond musical composition and performance to writing novels. All of these aesthetic and intellectual elements are profoundly communicated through Chailly's enchanting music.

**Artist:** Nek  
**Album:** "Lei, Gli Amici E Tutto Il Resto"  
**Label:** WEA Italy  
**Distributor:** Warner Music Italia  
**Publisher:** Don't Worry Records  
**Manager:** Music Show International

## Booking Agent: Music Show International

The songs of 24-year-old singer-songwriter Nek (Filippo Neviani) encapsulate the art of the modern Italian pop song. Strong melodies with modern synth and guitar settings combine with lyrics of first loves and family friction to touch the



hearts and minds of uncertain adolescents. However, Nek's biggest hit single, "Laura Non Ce (Laura Is Gone)," reached beyond the artist's established teenage fan base. The song's debut at this year's Sanremo Festival helped

push sales of his fourth album, "Lei, Gli Amici E Tutto Il Resto (You, Friends & All The Rest)," beyond double-platinum (240,000 copies). Boosted by Nek's domestic success, WEA is releasing the album throughout Europe and in selected Latin American territories in hopes of establishing Nek among the new wave of Italian artists breaking out internationally.

**Artist:** Domino  
**Album:** "Domino"  
**Label:** Universal  
**Distributor:** Universal Music  
**Publisher:** BMG Ricordi/Universal Music  
**Manager:** Gianni Marsili  
**Booking Agent:** Luigi Lopez

Of the many talented solo female singers to have emerged in Italy in recent years, Domino, while remaining in the traditional melodic-song mold, has one of the most original voices, with a natural vibrancy that can lift almost any song. Domino started her career as the regular guest singer on several

TV variety shows and spent a year on stage as Mary Magdalene in the Italian version of the musical "Jesus Christ Superstar." The special "Quality" jury, led by



Luciano Pavarotti at this year's Sanremo Festival, recognized Domino as best female singer. Domino co-wrote the lyrics to all the songs on her debut album. The music was composed by Luigi Lopez, who has worked with legendary songstress Mina, Mia Martini and Ornella Vanoni.

**Artist:** Neffa  
**Album:** "I Messaggeri Della Dopa"  
**Label:** Blackout  
**Distributor:** PolyGram Italia  
**Publisher:** PolyGram Italia  
**Manager:** Cassi Umami  
**Booking Agent:** Kappa Management

The tradition of Italian rap that kicked off five years ago with the emergence of such ragamuffin outfits as Bisca & 99 Posse from the Centri Sociali (autonomously run youth centers) is alive and well. Among the latest MCs mixing the streetwise credibility of the original anti-establishment poses with the commercial edge of pioneering Italo-rapper Jovanotti are Articolo 31 (BMG-



Ricordi), Sottosono (Blackout/Mercury) and Neffa. If further proof of rap's power over Italian youth is needed, not only are the fashion essentials of baggy trousers and backward caps prevalent, but hardly a railway car in the country has escaped the Day-Glo graffiti treatment. Neffa's particular brand of Italo-rap, with its De La Soul-style funk loops and syncopated grinding backbeats, stands apart from his cohorts. Increasing the funk quota on Neffa's second album, "I Messaggeri Della Dopa," are guest rappers Speaker Cenzou, DJ Gruff, Dre Love and Kaos. Neffa's single "Aspettando Il Sole (Waiting For The Sun)" was a holiday classic last summer and became one of Italo-rap's strongest crossover hits so far.

**Artist:** Jettifunk  
**Album:** "Love In A Black Dimension"  
**Label:** IRMA Molo Jazz  
**Distributor:** Sony Music Italy  
**Publisher:** Music Market Publishing  
**Manager:** Corrado Dierna  
**Booking Agent:** Corrado Dierna

Signed to IRMA's acid-jazz specialist label, Molto Jazz, Jettifunk is made

up of DJ/producer Claudio Mozart Rappelli, DJ Blade and Kikko Farias, plus a series of prestigious guest vocalists and instrumentalists. Jettifunk's first album, "Love In A Black Dimension," features Chicago House vocalist Ce Ce Rogers on several tracks, including the stomping "Can We Live" and a version of Donna Hathaway's "The Chetto," which also features Fred Wesley (James Brown, Parliament, Funkadelic) on trombone. Vonn Washington's guests on bass and vocals for the trippy



track "Find Your State Of Mind." The second, as-yet-united album, due for imminent release, will feature reggae star Freddie McGregor and dance vocalist Jocelyn Brown. Jettifunk will be touring Europe's summer jazz festivals to promote the new album. "Love In A Black Dimension" sold more than 50,000 copies in Italy and also saw significant sales action in France, Australia, Germany and Austria.

**Artist:** Prozac +  
**Album:** "Testa Plastica"  
**Label:** Vox Pop  
**Distributor:** BMG Ricordi  
**Publisher:** Mondopop/EMI Music Publishing Italy  
**Manager:** Aldo Scaini  
**Booking Agent:** Alex Fabro, Rock & Dogs

The 11 tracks crammed onto the 10-inch transparent vinyl EP "Testa Plastica (Plastic Head)" from Prozac + are a clear sign of the concise post-punk, power-pop songs knocked out by this polished foursome from Pordenone. If punk was appreciated by a small clique of Italians first time around in the late '70s, a new generation



of Italians inspired by the local poppiness of Green Day, Elastica and Skunk Anansie is enjoying a more refined '90s version in ever greater numbers. In addition to Prozac +, other local bands like Soon and Senzabenza (whose new album is produced by Joey Ramone) are energizing live audiences throughout the peninsula and shifting significant quantities of vinyl albums and CDs.

**Artist:** Blackwood  
**Album:** "7 An"  
**Label:** AGD Music And Vision  
**Distributor:** AGD Music And Vision  
**Publisher:** ACV Edizione Musicale

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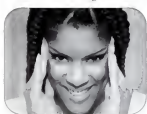
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**N**ew York-born vocalist Taborah Adams moved to Italy four years ago to join Italian producer and composer Tony Verde on his Blackwood project. Now a full band, Blackwood has released its second album, "I Am," which includes two singles that topped the Italian singles chart earlier this year, "Ride On The Rhythm" and "My Love For You." Following the path of the DWA-signed project Corona, the collaboration of Brazilian vocalist Olga De Souza



and producer/composer Francesco Bontempi, which had a global success with the single "The Rhythm Of The Night" in 1994, Blackwood also seems set for international success. Corona and Blackwood both combine the infectious soul-pop qualities of the late-'70s disco boom and modern '90s electronic studio production, essential Euro-dance qualities and Italy's melodic piano refrains.

**Artist:** *Judo Aminata*  
**Album:** "Greatest Dream"  
**Distributor:** *Dig-It International*  
**Publisher:** *Dig-It International*  
**Manager:** *Brian Shepherd, Crosswinds Consultants Ltd*  
**Booking Agent:** *Dig-It International*

**A**Mandingo princess from the West African state of French Guinea (now Guinea Bissau), Indo Aminata settled in Rome, via a refugee camp in neighboring Sierra Leone, after fleeing her home country at the age of 7. On her debut album, "Greatest Dream," Aminata sings mostly in English, with four songs in her native



Mandingo. It was co-written by Aminata with Leonardo Rosi and produced by the Naples funk outfit Souledout. "Greatest Dream" is a pleasing mix of spiritual world-music vibes and soulful tunes, with laid-back drum and bass beats. Released in Italy last December, the album is being globally released on Mercury's Manifesto label in June. The initial single, "Love Will Be On Your Side," was released throughout Europe last spring and received remix treatments by the Fugees and Massive Attack.

—MD

**NICOLETTA FABI "IL GIARDINIERE"**  
 Winner of critics' award as best new artist of the year, this debut album is already gold. Includes the radio hit singles "Dica", "Capelli", and "Il Giardiniere".

**MARINA REI "DONNA"**  
 Over 2 years of constant exposure for acclaimed singer/songwriter/musician. The second platinum album includes the smash radio hit "Primavera". Summer tour already sold out.

**LUCA LOMBARDI "LUCA LOMBARDI"**  
 After 2 radio friendly hits this album delivers a fine collection of pop craftsmanship. New single "La Musica Come Te" all over Italian radio. Soon to conquer latin countries with the spanish version of the album.

**SIMONE JAY "WANNA B LIKE A MAN"**  
 Debut single by American born singer Simone Jay is making sensation at radio. Expect a smash summer hit all over Europe. Album to follow in September.

**JUDO AMINATA "GREATEST DREAM"**  
 Mandingo princess from the West African state of French Guinea (now Guinea Bissau), Indo Aminata settled in Rome, via a refugee camp in neighboring Sierra Leone, after fleeing her home country at the age of 7. On her debut album, "Greatest Dream," Aminata sings mostly in English, with four songs in her native

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# GLOBAL REACH

Continued from page 50

rapport with the hypermarkets and shopping-mall chains, which makes life more difficult for indie labels," says Benini. "It is essential to have a distribution deal with a major." IRMA itself has a long-standing distribution deal with Sony Music Italy.

Last March, one of Italy's leading independent labels and distributors, Naples-based Flying Records, signed a deal for its best-selling artists to be distributed by EMI Music Italy.

"It's a way of keeping our maturing artists with us," says Flying MD



Flavio Rossi

Flavio Rossi, who last year lost his top rap act, Articolo 31, to BMG Records. Rossi adds that the growth of specialist chains would provide the best balance for the market.

"Currently, the only way to get new artists established is through small specialist outlets," he says. "Music retail chains, which are predicted to dominate the music retail sector here in five years, would provide simpler distribution, better professional service and a wide

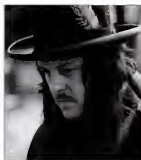


Roberto Citterio

range of stock, which is really needed in order to give indie product equal access to the public."

According to Rossi, the hypermarkets have so far only managed to take share from specialist shops and as yet have not helped to expand the market. The French-owned FNAC chain is the latest operator rumored to be evaluating whether to enter Italy's music retail sector.

Four rack-jobbing distributors



Zucchero

(Cardinal, Venus, Internazionale Service and G.D.O.) have until now supplied the majority of product to the big distributors, a situation that EMI Italy president Roberto Citterio says is changing. "In the past, the hypermarkets were supplied by wholesalers, but they are now being furnished directly by the record companies," says Citterio.

## MAINTAINING INDIE SPIRIT

And yet, Italy's diminishing independent sector is not quite ready to relinquish all distribution to the majors. Self Distribution was launched 18 months ago, initially as a specialist dance distributor, by Time Records managing director Giacomo Maiolino and former executives of indie distributors Flying, Venus and Discomagic.

"Most of the principle dance labels are now distributed by us, including Time, Media, X-Energy and Expanded," says Maiolino, who adds that, despite entering a market during a crisis, Self Distribution closed 1996 reaching its first-year sales target of 20 billion lire (\$12.4 million). "This crisis has been scary for the independents, with sharp falls in the sales of their principle earners, vinyl 12-inch singles and compilations."

Paolo Franchini, MD of edel Italia, notes that the company switched distribution from BMG-Records to Self this year. "The loss

of Records as an independent distributor when it was purchased by BMG in 1994 was a serious loss for the independent sector here," says Franchini. "It is necessary for the market to create an independent alternative. By choosing Self, we are looking to help its strategy of expansion from a specialized dance [distributor] to a general distributor."

Instead of waiting for new specialist distribution chains to expand, Italy's major companies are now cautiously exploiting an existing network of comprehensive outlets—the country's 36,000 music dealers, the majority of which are street kiosks.

## SELLING BY THE BOOKS

CDs offered through these outlets have to be sold together with a publication and typically are special compilations or thematic series projects. They usually retail for 17,000 lire (\$10.50), while a mid-price album, with an additional retail outlet retail for approximately 27,000 lire (\$16.70) and a top-line new release retails at around 37,000 lire (\$23).

Traditional retailers complain that the cut-price product represents unfair competition. As new-stated product is sold with a printed magazine or pamphlet, it benefits from a reduced 4% level of sales tax for print publishers, compared to the full rate of 16% levied on recorded music.

While the use of newstands was initiated by specialist companies, such as New Sounds, when Italy's two major newspaper and magazine publishers (RCS and Gruppo L'Espresso) began selling significant quantities of product, the country's major music publishers and labels dropped their reliance on licensing catalog for kiosk projects.

EMI Music Italy is the first major to actively create special projects for kiosks in collaboration with RCS. Giancarlo Spadacenta, director of PolyGram Italy, says only slow-moving catalog that doesn't nor-

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mally sell well in traditional shops is made available for newstand sales.

"The extensive presence of news kiosks and their daily use by a large number of people promote impulse purchases and can create a new interest and demand in niche genres, which don't traditionally sell well in record shops," says Spadacenta.

Giuseppe Cuneo, director of special projects at EMI Italy, agrees that newstand sales can help widen the market. "In the monthly *Blue Note* magazine, distributed with a *Blue Note* jazz CD, we list all the specialist record shops stocking an extensive range of *Blue Note* recordings," he says.

Carlo Latini, MD of the Nuova Fonit Cetra label, owned by Italy's public-service broadcaster RAI,

**IRMA's Massimo Benini says that the inevitable bulk-buying required by the new big distribution outlets and their limited shelf space for music discriminates against independent labels and the promotion of new acts and niche genres.**

disagrees and says that newstand sales have especially damaged classical-music sales.

"It is true that newstand sales have widened the sales base for classical music, but these buyers do not necessarily translate into customers for classical music in specialized music shops," notes Latini. "The figures speak for themselves, with classical sales losing 8.6% in value last year compared to 1999."

#### A NEED FOR SPECIALISTS

Sony Music Italy president Franco Calzini says that it is in the record labels' interest to develop all new outlets for music, but at the same time to make sure that specialist record shops survive. "They are a crucial part of our long-term artist-development strategy and are most open to stocking titles from new artists," he says.

Polygram Italy president Stefano Senardi says that, in an attempt to improve relations between the labels and shops, sales reps are being trained as consultants to help retailers improve the presentation of product to the potential client.

"Retail displays are often unimaginative; we have to make records more fascinating for the public," says Senardi. "We are constantly improving the quality of our product to match the expectations of record buyers—who are becoming more and more discriminating—and we are supplying more imaginative merchandising support and advice to retailers."

#### MUSIC APPRECIATION

Underlying the far-reaching  
*Continued on page 56*



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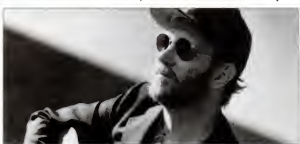
Continued from page 55

changes underway within Italy's music industry, the government's ruling coalition and opposition parties have all agreed that laws to support music as a culture and an industry are long overdue.

However, disagreement on their content has delayed the implementation of several promised measures. The implementation of European Community Directives extending copyright protection last year has virtually wiped out the once-thriving bootleg and out-of-copyright product that many small and medium-size indepen-

dent labels had relied upon. It was also largely responsible for the initial 10% drop in pirate trade last year.

Riccardo Clary, managing director of Virgin Music Italy, says that if all of the measures being proposed would become law, it would be a boost for the music industry.



Francesco De Gregori

"The record industry has been working with antiquated laws dating back to 1941, and modern legislation will give the industry a new lease on life," says Clary.

BMG Ricordi president Franco

Instead of waiting for new specialist distribution chains to expand, Italy's major companies are now cautiously exploiting an existing network of comprehensive outlets—the country's 36,000 news dealers, the majority of which are street kiosks.

Real says that proposals to introduce compulsory music education in schools are among the most important initiatives being discussed. "As long as music remains unrecognized as a vital part of our cultural life, especially in education, it will always be difficult to succeed in developing music," observes Real.

In addition to improved copy-

right protection, stricter penalties against pirates operators and measures to extend music education, Warner Music Italy president Gerolamo Caccia Dominioni (who is also president of Italy's IFPI-recognized trade federation FIMI) says that tax breaks and the recognition of music as a cultural prod-



Olivero's Piero La Folca

right are essential.

"It is fundamental to establish acknowledgement at the highest government levels that music is a cultural product," says Caccia. So far, the cinema, theater and book-publishing industries in Italy all benefit from a reduced sales tax of 4% conceded for cultural products, whereas sales tax on recorded music remains at 16%.

"The most important thing to protect is creativity," Caccia continues. "We need to continue investment in new talent, and tax breaks on revenue used for investing in artists would encourage this. A real law that works against piracy is essential. In addition to stricter penalties, we need to educate the public that the protection of intellectual and mechanical rights is vital for the survival of music, especially in the light of new technology." ■

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#### NEWS

Continued from page 49

multinational labels were operating a price-fixing cartel. The findings of their investigation are due to be announced in July.

◆ Zucchero's "Best Of" compilation and Lucio Dalla's "Canzone" were the seasonal best-sellers as 1996 drew to a close. Dance instrumentalist Robert Miles celebrated 1 million sales worldwide of his debut album, "Dreamland." Genoise singer/songwriter Fabrizio De André's album "Anima Salva" was voted album of the year by critics in a poll sponsored by long-time monthly *Musica E Dischi*. Carmen Consoli was chosen by critics as best newcomer. Eros Ramaz-

zotti's May 1996 release, "Dove C'è Musica," sold almost 4 million copies worldwide in 1996.



Lucio Dalla

◆ The Italian IFPI-recognized trade association FIMI, along with authors-rights society SIAE



and public broadcaster RAI, joined the independent producers association AFI in January in sponsoring a joint Italian music stand at MIDEM in Cannes.

◆ Figures released by FIMI reveal that domestic acts by FIMI increased their market share to 35.1% while international acts account for a 40.5% market share and classical releases have a 6.1% market share.

◆ In January, the trade association FIMI launched a weekly Top 10 "official" singles chart. The independent-label association AFI—whose members claim a 70% market share for singles releases and who sponsor the singles chart in the local trade monthly *Musica E Dischi*—contests the validity of FIMI's new chart. AFI claims that the FIMI chart represents CD singles sales, while 12-inch vinyl singles, primarily sold by the indies, still outsell CD singles three-to-one and, according to AFI, are under-represented in the new FIMI/Nielsen singles chart.

◆ Sony artists won the two main prizes at the annual Sanremo Song Festival in February. The final evening of the five-night festival was watched by more than 15 million viewers of public-service TV network RAIUNO. Duo Jalisse won the prize in the established-artists category, while the sibling duo Paolo & Chiara won the newcomers section. Subsequent sales show that Sanremo participants Nek, Patty Pravo and Anna Oxa



Jalisse



Patty Pravo

sold the most copies of records debuted at the festival.

◆ Italian tenor Andrea Bocelli broke sales records in Germany for singles, when his duet with Sarah Brightman, "Time To Say Goodbye," sold 1.8 million copies. His album "Bocelli" has sold 11 million copies in Germany and went multi-platinum in Holland and Belgium. His best-of compilation, "Romanza," is multi-platinum in France. In February, PolyGram signed a multi-album worldwide deal with Bocelli's domestic publisher, Sugar Music.

◆ According to FIMI statistics released in March, Warner Music Italy topped the market-share

table in 1996, with a 21.69% share, overtaking Sony Music Italy, which is in second place with a 20.77% market share. Warner Music Italy's 1996 big sellers included rocker Ligabue's "Buon Compleanno Elvis" album (850,000 copies). Shipping more than a half-million copies each in Italy were Madonna's "Something To Remember" and Alanis Morissette's "Jagged Little Pill." Warner Music label CGD/EastWest reports success for Simply Red and local acts Laura Pausini, RAF, Paolo Conte and Nomadi.

◆ A media watchdog appointed by Italy's parliament launched a preliminary investigation in March into allegations of payola

payments and shared publishing deals between record labels and national radio networks (public and private).

◆ In April, the IFPI hosted one of its twice-yearly board meetings in Rome and used the event to call on the Italian government to speed the ratification and implementation of a proposed new bill introducing tougher penalties for pirate music producers, distributors and vendors. Coinciding with the IFPI meet, the local anti-music-piracy federation, FPM, celebrated its first year of operation with a three-day public-awareness campaign, which included the destruction of 150,000 pirated recordings in a public square in

Rome. FPM claims the seizure of 1.8 million illegal recordings in its first year.

◆ The second edition of the Italian music awards, Premio Italiano Della Musica (PIM), took place in Rome in April, celebrating 1996 as one of the strongest years in recent memory for quality domestic releases. Zucchero was chosen best Italian artist and Carmen Consoli, best newcomer in voting by listeners to the hit-radio network Radio Deejay, viewers of MTV's local



Franco Battiato

Italian service, and readers of *Musica!*, the weekly supplement to the daily newspaper *La Repubblica*. New artists included Consoli, Marina Rei, Prozac + and Soon, along with rappers Nefia, Articolo 31, Sottotono and 99 Posse, who stole the show with impressive live performances. Among the established artists who were recognized were Franco Battiato (best song, "La Cura"), Francesco De Gregori (best live concert) and Fabrizio De André (best album). ■

# ITALIAN CHAMPIONSHIP 1996/97



VS.

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| 4. PUFF DADDY       | THE PRESENCE .4    |
| 5. NO MERCY         | REGINA .5          |
| 6. Z-100            | DEBORAH COX .6     |
| 7. PARADISIO        | MANKEY .7          |
| 8. LEON KLEIN       | THE SOUNDLOVERS .8 |
| 9. NOMANSLAND       | MICHELLE GAYLE .9  |
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## ECONOMIC WATCH

Currency: Lira  
Exchange rate: \$1 = 1,709 Lira  
GDP (1994): \$1,014.5 billion  
Inflation rate (1990): 5.3%  
Unemployment rate (October 1996): 12.2%

## SALES WATCH

Average wholesale album price (\$U.S.): \$13.50  
Average retail album price (\$U.S.): \$21  
Mechanical royalty rate: 9.31%  
Sales tax on sound recordings: 10%  
Unit sales (1996): 43.5 million \*  
Change from previous year: -2% \*  
Per capita album sales: 0.8  
Piracy level: 33% of total units  
CD-player household penetration: 25%  
Platinum album award: 100,000 units  
Gold album award: 50,000 units  
(\*Reporting companies sales only, approximately 90% of the legitimate market)

## MEDIA WATCH (key promotional outlets)

MTV Europe, south region: (est. 6 million viewers weekly).  
Videomusic: (est. 5 million viewers weekly)  
Radio Dimensione Suono network (est. weekly reach of 12.5 million)  
Radio Italia SMI network (est. weekly reach of 12.4 million)  
RAI Radiodue network (est. weekly reach of 11.8 million)  
Radio 105 network (est. weekly reach of 10.7 million)  
Radio Deejay network (est. weekly reach of 10 million)  
Musical Rock & Altro, weekly insert of *La Repubblica* (circ. 600,000)  
*Tutto Musica*, monthly magazine (circ. 3 million)

## RETAIL WATCH (key music retailers)

Ricordi Media Stores (22 stores)  
Virgin Megastores (3 stores)  
Messagerie Musicale (3 stores)

## CART WATCH

### TOP-SELLING ALBUMS OF 1996

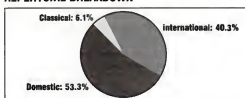
1.	Dove Ce Musica (DDO/BMG Ricordi)	— Eras Ramazzotti
2.	Jagged Little Pill (Maverick/WEA)	— Alanis Morissette
3.	Costume (Bert Sound/BMG Ricordi)	— Articolo 31
4.	Dider (Virgin/EMI)	— George Michael
5.	Nessun Pericolo... Par Te (EMI)	— Vasco Rossi
6.	The Score (Columbia/Sony Music)	— The Fugees
7.	Buen Compensio Eive (WEA)	— Ligabue
8.	Festival Bar 96 (GGD East West)	— Various Artists
9.	Canzoni (Pressing/BMG Ricordi)	— Lucio Dalla
10.	Mercury Falling (A&M/PolyGram)	— Sting

### TOP-SELLING SINGLES OF 1996

1.	Children (JT Company-DBX/Flying)	— Robert Miles
2.	Killing Me Softly (Columbia/Sony Music)	— Fugees
3.	Fable (JT Company-DBX/Flying)	— Robert Miles
4.	Pravido Rasse (Discomagic)	— Fexler
5.	Summer In Crazy (DWA/Discomagic)	— Alexia
6.	Freed From Desire (Do It Yourself-Nilello/Setti)	— Gaia
7.	Gangsta's Paradise (MCA/Zac/BMG Ricordi)	— Coolio
8.	Jesus To A Child (Virgin/EMI)	— George Michael
9.	Killing Me Softly (Do It Yourself-Nilello/Setti)	— Regina
10.	What Goes Around Comes Around (EMI-Dance Factory/Flying)	— Bob Marley

(Source: Musica E Dischi)

## REPERTOIRE BREAKDOWN



## TRADE CONTACTS

IFPI national group: FIMI  
Mechanical-rights society: SIAE  
Performing-rights society: SIAE  
Music-publishers association: EMA, UNEMI, ANEM

Source: IFPI and Billboard research

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## Audiobook Biz Making Itself Heard APA Confab Marked By Positive Outlook

■ BY TERRI HORAK

CHICAGO—Although the optimism of last year's convention has been tempered by the weight of heavy returns in 1994, the atmosphere was positive at the Audio Publishers Assn. (APA) Conference, held May 30 here.

The APA announced it has officially

### BIBLIOTECH

adopted the marketing term "audiobook" to describe the broad range of non-music recordings available. Previously the products were referred to as spoken audio, spoken word, and other terms in addition to audiobook.

"The majority of people participating in the decision felt that the word 'audiobook' is the most efficient word for going through the media clutter in order to gain quick recognition with our potential audience for our products," said APA president Grady Hesters.

Drawing on sales information provided by APA members, Hesters said revenue nearly tripled from 1990 to 1994. Though the rate of gain has slowed and has been offset by high returns, he said that 38% and 23% net increases in the fourth and first quarters, respectively, could indicate a new growth spurt.

During his opening address, Hesters pointed out that the \$1 billion audio publishing industry has grown more complex not only as a result of the broad categories and types of titles available, but also because the industry straddles the publishing and entertainment industries.

In the past year, the audio publishing industry has begun to increase its public profile, most notably with Hillary Rodham Clinton's Grammy win for the Simon & Schuster Audio version of her book, "It Takes A Village."

Such publications as The Boston Globe, The Christian Science Monitor, and People magazine have increased



Thunder from the Sky  
Northbrook, IL-based B&B Audio took home the best original work Audio Award for 'Zeus: A Thunder From The Sky' written by Julie Fenster and read by Stan Winarski.

their coverage of the format. People, for example, used to run audiobook reviews sporadically but has now

moved them to an informal monthly schedule.

"There were so many interesting products out there and so many good credible books cropping up," explained Susan Olinick, People's director of public affairs, in an interview before the convention. "There used to be just lots of self-help, but now so many fine



products are being issued on audio, and we've gotten some interest from our readers."

Attention from a publication with the mass consumer appeal of People aside, the audiobook industry has been quite successful in the context of book publishing, but it has yet to grow into its potential as a commercial exponent of entertainment product. It is evident that publishers will need to be more aggressive in increasing outlets and exposure if the industry is to grow beyond its current plateau.

With the demise of the cassette in (Continued on page 64)

## Shopping Center Convention Reflects Music Biz Troubles

■ BY EARL PAIGE

LAS VEGAS—Music retailers, who have annually flocked to the International Council of Shopping Centers (ICSC) Convention, were in short supply at this year's event, while video merchants had a heightened presence.

Of the music merchants attending the May 18-22 confab here, many were late registrants, said Terry Woodward, president of WaxWorks, which runs the Disk Jockey and Retail Connection chains. "I registered at the last minute, and probably so did a lot of others," he said.

Ironically, the ICSC set new records in attendance—an 8% increase to 25,000 attendees from 23,040 last year. Exhibitors were up 7% to 650 companies, forcing 96 firms onto a waiting list and dozens more to share space in the sold-out 488 1/2 spaces. Another record was the size of the exhibition area, taking a massive 1.1 million square feet, which housed what is known at the convention as the "leasing mall."

Celebrating its 40th anniversary, ICSC is at a record 33,000 members, and president John Riordan boasted that the show now pumps \$32 million into the local economy here. Riordan

forecast massive mall growth, saying U.S. shopping centers will bust through the \$1 trillion mark in annual sales before the year 2000, "maybe next year."

While the leasing mall is where retailers of all colors and stripes go to meet with landlords to deal deals for new stores, most music merchants this year were there to negotiate store shutters. For the last two years, music merchants have been hard at work trying to bring the overstated music sector back into equilibrium.

Much of this is reflected in the downsizing of chains like Trans World Entertainment, Musicland, and Warehouse, among others. Woodward, in fact, has closed all separate Retail Connection stores, reducing that chain from 37 to 13 locations. The remaining Retail Connections are those that are operated as a combo outlet with the company's Disc Jockey format. Disc Jockey has been downsized as well, from 150 to 123 outlets.

While many ICSC real estate brokers expected lots of lease negotiations and/or store-closing discussions, Woodward took the view that there are still opportunities if you are selective.

"I have been pitching a larger-size store—10,000 square feet—if I can get exclusivity in a center," he said. "The day is over when you will see three and four music and video stores in the same mall."

While music merchants were a scarce commodity at the mall, the video chain was a force. Hollywood Video's exhibit was mobbed most of the time. Also exhibiting were Video Update and Moviecity, as was Blockbuster Video, which for years was the only video retail chain to be leasing mall space.

In fact, the surge of video specialty chains at ICSC has been a surprise at the past two shows because after exhibiting in the late '80s, Blockbuster retreated to suites next door at the Hilton. Last year, with Hollywood Video and the others taking space, Blockbuster emerged again to become a presence in the leasing mall.

## Rentrak Reports Record Net Profit

■ BY DON JEFFREY

NEW YORK—Rentrak, the distributor of leased videocassettes to video rental stores, reports record net profit of \$6.3 million for the fiscal year that ended March 31 after a \$32.3 million loss the year before.

Much of the fiscal 1995 loss was due to a \$26.3 million charge for the disposal of the Pro Image sports shops and the BlowOut Entertainment chain of video stores, which has been spun off into a separate publicly traded company.

The company says that a "significant portion" of the current profit resulted from the sale of 15% of Rentrak Japan



and a one-time payment for computer services from that firm. Portland, Ore.-based Rentrak now owns 10% of its sister company in Japan.

Rentrak shares were trading at \$3.50 each on Nasdaq at press time. Their 52-week range is \$2.45 to \$6.65.

Revenue rose only 2.6% to \$116.2 million in the year from \$113.2 million the year before. The increase was because more stores are participating in the Rentrak system. But a

spokesman notes that the selection of retail titles in the past year was not as strong as in previous years.

The company buys video cassettes from movie studios at a relatively low price and then leases them to video stores, which share the retail revenue with Rentrak and the studios. The system is favorable to those retailers who use it because they do not have to purchase videos at the usual \$65-\$70 wholesale price.

Rentrak said that it had 540 participating retailers in its domestic system March 31, up from 4669 at the end of the previous fiscal year. Its chairman, Ron Berger, has said he expects (Continued on page 64)

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# Merchants & Marketing

## In Asheville, N.C., An Indie Store That Sounds Familiar

BY PATRICIA BATES

**ASHEVILLE, N.C.**—If you hum a few bars at Sounds Familiar here, manager Larry Jones will probably know the lyrics and melody, especially if it's a folk song.

The independent retailer has been naming that tune for customers for almost 20 years. In October 1995, Sounds Familiar expanded to North Carolina. It has three locations in Columbia, S.C., and one in Myrtle Beach, S.C.

With the move to Asheville, Sounds Familiar became accustomed to the Carolinas' mountain music as well as their beach music. And sales have climbed at this location since the opening.

"When you start gaining in elevation in North Carolina, that's where artists like John Prine, Sam Bush, Béla Fleck, Tony Rice, and David Grisman get more popular for us," says Jones.

As you drive inland from the coastal Outer Banks, you'll see the Ridge Mountain, you'll hear the music of guitar, banjo, and dulcimer on the radio.

Sounds Familiar stocks new, used,



and import product in its Asheville store, which leases corner space in a shopping center on Hendersonville Road.

The outlet has more than 10,000 titles on CD and tape. The music mix is 60% rock, pop, and folk; 20% jazz, R&B, and hip-hop; and 15% other forms, such as country and reggae, says Jones.

Hip-hop now generates three times as much business in Asheville as it did a year ago, says Jones.

This area has a large student population, with a number of high schools and four college campuses nearby: the University of North Carolina-Asheville, Warren Wilson College, Brevard College, and Western Carolina University.

In 1989, there was a resurgence of interest in Johnny Cash due to his "Unchained" album on American Recordings, and in Willie Nelson and Steve Earle after their performances at Farm Aid in Columbia, S.C.

"They like prairie rock here," says Jones. "Kind of like the double album 'Bein' There' [by Wilco] on Reprise and the Jayhawks with 'Tomorrow The Green Grass' on American Recordings."

At its western North Carolina location, the retailer has become familiar with many of the influential regional musicians who have a following, such as Warren Haynes—known for his work with the Allman Brothers Band—and singer/songwriter David Wilcox, Jones says.

Sounds Familiar makes patrons at the three annual folk festivals around Asheville, says Jones: the Black Mountain (N.C.) Folk Festival, in the spring and fall; Merle Wood Waterbury Music Festival, in the spring in North Wilkesboro, N.C.; and the Leaf Festival, in the

fall at Black Mountain, N.C. Upon entering the store, customers see the festivals' lineup in posters and displays and hear the musicians' CDs in the background.

Asheville has many coffeehouses and clubs, but "the perfect listening room for acoustic is the Handlery in Greenville, S.C.," says Jones. "That's where Arlo Guthrie sold out last year," he adds. Another captivating spot is Be Here Now in Asheville, where singer/songwriter Patty Larkin and the Nightwags appeared last fall.

"Many people come to Asheville on the weekends from Atlanta," says Jones. "I moved here from Myrtle Beach, S.C., and I really thought I'd left the tourists behind. But we got a lot of vacationers from Georgia, Tennessee, and Florida."

Jones did market research for one to two years before deciding to come to Asheville. There were three special record stores here—Karnasonies, Green Eggs & Jam, and the Great Indie—but none fully independent, he says. Sounds Familiar's other competitors are chains within five miles: Blockbuster, Disc Jockey, Circuit City, and Wal-Mart.

Sounds Familiar wants to be identified with music and not with accessories. "We do one thing right," says Jones. "No T-shirts, no 60-cent video for four bucks. We have that in Myrtle Beach because we know it works there."

He estimates the configuration mix in Asheville has about 70% CDs, 25% tapes, and 5% new vinyl. The prices for current releases are about \$12.99 and \$11.99; \$15.99 for back catalog; and \$7.99 and under for budget and midlines. There are promotional offers around Labor Day, Memorial Day, the Fourth of July, and Thanksgiving.

"For our first year anniversary, we ran specials last October. But we were really waiting for after-Thanksgiving Day sales," says Jones. "We had an inventory of \$159.99 CDs to \$12.99, and our boxed sets were reduced for some artists. They were about \$10 less."

For more than 18 years, Sounds Familiar in Myrtle Beach, S.C., has had an annual "CD Stash" on the 12 days before Christmas. The store gives away one CD to a daily winner. It's a tradition that Jones may continue in Asheville, too.

Like most retailers, "we do more advertising at Christmas," says Jones. "This year, we saw orders coming in earlier, so business was up over last year." Ashevilleans were just getting introduced to Sounds Familiar when, as its grand opening was Oct. 7, 1995.

"I'm still thinking about what promotions I'm going to do for 1997," says Jones. He doesn't spend much on advertising, even as he generates trade newspapers. His marketing money goes for fliers.

"We print about 1,000 at a time, and we're inexpensive," says Jones. Asheville has a lot of public message boards around town, and that's where the bands have their signs up anyway," says Jones.

The six staffers at Sounds Familiar says Jones. "I don't want any one person to

## SOUNDS FAMILIAR

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The Sounds Familiar store in North Carolina is located in an Asheville strip mall. Pictured in front is sales associate Bob Stinnerman. (Photo: Patricia Bates)

do just one specific job. We're equal here, so anything that I do, I usually let them do."

While the employees usually know the hits, Sounds Familiar keeps an

index of singles and albums nearby. But most of the time, it's the customer who needs to look up a title in the reference guide.

## newslne...

**20TH CENTURY FOX Home Entertainment** has teamed with Harvey Entertainment and Saban Entertainment for the Sept. 9 direct-to-video release of "Casper, A Spirited Beginning" with a \$30 million marketing campaign. The film, which combines live-action and animation, carries a list price of \$19.98 (\$29.98 suggested) and has a pre-book date of Aug. 18. The marketing campaign includes outdoor, print, and electronic advertising, as well as cross-promotions with Boston Market restaurants, General Mills' Choc'Choc Cereal, Mondo Fruit Squeezers, and Treadmill-Capital Toys. There will also be a joint promotion for the soundtrack, on EMI-Capitol and Saban Records, which will be released Aug. 26 and feature such artists as KC & the Sunshine Band and Kool & the Gang.

**NIMBUS CD INTERNATIONAL**, a manufacturer of compact discs, reports that net profit increased 22.2% to \$8.1 million in the fiscal year that ended March 31 from \$7.5 million the year before. Revenue rose 9.5% to \$129.4 million from \$118.2 million. Despite the increases, the company says, "these results did not meet our expectations." Notes "extreme price pressure for CD audio and CD-ROMs." But it says that unit volumes were up 24.4%, "demonstrating increased penetration of the markets we serve." Profit it was also affected by a fourth-quarter charge in connection with closing a facility in Sunnyside, Calif.

**ALL AMERICAN COMMUNICATIONS**, a TV syndicator and operator of All American Music, reports that revenue from recorded music fell 39.9% to \$4 million in the first fiscal quarter from \$6.8 million in the same period a year ago. Sales declined because there was no title this year to match the success of Weird Al Yankovic's "Bad Hair Day" in 1996. Expenses fell 52.5% to \$2.3 million in the three months that ended March 31 from \$4.9 million the year before because of "lower levels of artist advances and recording expenditures." The labels have an active roster of 12 acts.

**BARNES & NOBLE** says that in the first quarter it posted an operating profit for the first time since its superstore expansion began. The operating income for the three months that ended May 3 was \$8.1 million, compared with a loss of \$100,000 in the same period a year ago. Sales for superstores open at least one year rose 9.8% in the quarter; although same-store sales for the company's B. Dalton chain fell 4.8%. During the same quarter the company opened 16 superstores for a total of 446. There are 367 B. Dalton's. Overall revenue rose 17% to \$66.7 million, but merchandise inventory was up only 4% to \$231.5 million at quarter's end, "a result of better selections and better controls," the New York-based company says. Barnes & Noble also says that it is "encouraged by early sales trends" from its online selling through its own World Wide Web site and America Online's Marketplace. But the latter, the company's net site, has narrowed to \$3.5 million from \$5.4 million a year ago.

**SEARS AUTOMOTIVE CENTERS'** new national advertising campaign features original music performed by Johnny Cash, Sheryl Crow, B.B. King, Andrew Gold, and Rod Lauder. Ogilvy & Mather Chicago created the five spots in the campaign.



Larry Jones, manager of Sounds Familiar in Asheville, N.C., stands near the Listen Up station in the store. (Photo: Patricia Bates)

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Madeline Di Noono is promoted to VP of strategic marketing for Universal Studios Home Video in Universal City, Calif. She was executive director of sell-through product.

**Tony Borg** is promoted from manager to director of sales and promotions for Playboy Home Video in Beverly Hills, Calif.

**Frank Tardi** is appointed director of video sales for Kino on Video in New York. He was head video buyer for Kim's Video.

**New Line Home Video** in Los Angeles appoints **Karla O'Leary** controller and promotes **Michael Mulvihill** to manager of operations.

**Robert G. Liang** is named director of research for the Video Store Dealers Assn. in Encino, Calif. He was director of market research



DI NOONO BORG for Tele-TV.

**ENTER/ACTIVE.** Charlie Fink is promoted to senior VP and chief executive officer for Greenhouse Network in New York. He was VP of creative affairs.

**AUDIOBOOKS.** Mindy Francus is promoted to director of the audiobook club at Columbia House in New York. She was director of video content marketing.

**Kathleen Bowes** is appointed publisher at Audio Partners Publishing Corp. She was a publicist for Blue Dolphin Publishing.



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## Camelot Creditors Vote In Favor Of Stand-Alone Plan

AT THE MOST RECENT creditors' meeting on the fate of Camelot Music, which has been operating under Chapter 11 protection since last August, the creditors voted not to accept either of the bids that were tendered from suitors Trans World Entertainment Corp. and Warehouse Entertainment.

Instead, the creditors voted to go with a stand-alone plan whereby current Camelot management retains control of the chain. But the fate of Camelot still has to be determined by the bankruptcy court. Either of the bidders or some other suitor still has time to come in with a bid that would be more appealing to creditors than the stand-alone plan they currently favor, sources say. But don't expect either of the current bidders to submit another bid at this time, because then they would only be bidding against themselves. More likely, if there is any more bidding action, it would come after details of the stand-alone plan, which so far have been kept under wraps by the creditors' committee, are made public.

**NO SLEEP FOR THIS GIANT:** After 18 months of testing, Wal-Mart's Outpost promotion is likely to see more action beginning this month. The promotion, which places hot-selling titles outside a store's music department, generally in an island display in a power aisle, has been hugely successful every time Wal-Mart has tried it, sources say. The promotion is just one vehicle that Wal-Mart is using as it tries to position itself as the dominant merchandiser of

music. The company, which Retail Track estimates has an 8%-9% market share in music, wants to grow that share to 20%, say sources familiar with the company's music business.

Wal-Mart, which is racked by Anderson Merchandisers in some 1,800 stores and the Handman Co. in some

500 outlets, is also experimenting with expanding the breadth of various genres in its music departments, as well as becoming more aggressive in customizing in local markets. Wal-Mart also has been more aggressive in marketing its music departments. It recently started airing commercials on CMT looking them.

**INDEPENDENT NATIONAL DISTRIBUTORS INC. (INDI),** which now includes the Passport operation, will shutter two of its four warehouses. Slated to be closed by mid-July are the warehouses in San Fernando, Calif., and Denver, with the inventory being shipped to INDI's warehouses in Dallas and Secaucus, N.J. In both instances, the sales staff will be relocated to new offices space in the same general area, according to INDI president Larry Stessel.

Stessel says INDI is shutting down its warehouses in steps because the INDI and Alliance One-Stop Group systems have yet to be integrated. Next year, the Secaucus and Dallas warehouses will be shuttered, and all INDI product will be housed at the Alliance One-Stop Group's facilities.

(Continued on page 61)



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## BMG, Universal Testing Indie Waters? Professor Longhair Enters Hall Of Fame

**MAJORS COME OUT TO PLAY:** Don't be surprised if the major labels that have so far chosen not to establish their own indie distribution arms decide to enter the arena in the near future.

At a May 24 panel on the state of distribution at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention in New Orleans, Alan Becker, VP of product development for Sony-owned RED Distribution, said that BMG is in the process of creating its own indie distributor and that "Universal [Music Group] is certainly going to start something."

These developments should come as no surprise; perhaps the only wonder is that they didn't take place sooner. Becker, and other sources consulted by *Declarations of Independents*, said that BMG's indie incursion—which most believe will be organized along the lines of Warner Music Group's Alternative Distribution Alliance (ADA)—is being spurred by the company's association with Riehard Branson's new label, V2. That company already has allegiances with several labels, including Flyaddy, Gee Street, Big Cat, and Jetset, from the indie sector. One well-placed source says that the establishment of an indie distribution firm was a proviso of V2's deal with BMG.

A BMG spokeswoman says the company has no comment.

No one we spoke to had any hard facts about what Universal may be contemplating. But one informed source believes that such a development is inevitable and notes that Universal chairman/CEO (U.S.) Doug Morris and vice chairman/COO (U.S.) Mel Lewis were both major supporters of ADA during their tenure at Warner Music Group.

These are major-hacked entities would join the free-standing indie distribution companies ADA, RED, and Caroline (which is owned by EMI), and PolyGram's Independent Label Sales (ILS) unit, which has



by Chris Morris

been independently distributed by Independent National Distributors Inc. since late 1985.

Some changes may be afoot at the latter organization: An informed source suggests that ILS, which is now helmed by VP Peter Mullen, may begin selling directly to select retail accounts later this year.

**FESSIN' UP:** At NAIRD's climactic banquet May 25, the late, legendary New Orleans R&B pianist Professor Longhair was inducted into the trade group's Independent Music Hall of Fame. That honor is as good an excuse as any to note a delicious new album featuring some hitherto-unheard solo performances and a rare interview by Fess himself.

Stony Plain Records, the estimable Edmonton, Alberta, roots label, has just issued "Pesa's Gumbo." The album is drawn from a session cut at Ultrasonic Studios in the Crescent City in November 1979, just two months before Longhair's death; the label believes it was the great keyboardist's last recording session. On the set, Longhair rolls through solo renditions of such famous pieces as "Tipitina," "Mess Around," and "Her Mind Is Gone" and reminisces about the early days of his life as one of the great architects of the New Orleans piano sound.

This delightful set complements other recent music/interview albums from Stony Plain by such talents as pianist Jay McShann and British bluesman Long John Baldry; the label has also issued a tasty 1969 live performance by singer Jimmy Witherspoon. Good stuff.

**A MODEST PROPOSAL:** We were gratified at NAIRD to receive some positive feedback on our recent column about product glut (Billboard, April 12) and were amused to hear one conventioner's proposition to solve the problem.

During the "State Of The Industry" panel at the confab, John Kolstad, president of distributor Mill City Music and label Swallowtail Records in Minneapolis, stepped to the mike and suggested that, since the federal government offers subsidies to farmers so they won't grow crops, perhaps a similar cash inducement could be provided to labels that don't

(Continued on page 65)

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# Merchants & Marketing

## RETAIL TRACK

(Continued from page 22)

In other INDI news, Stessel reports that Jeff Murphy, formerly a branch manager with Uni Music Distribution (now known as Universal Music and Video Distribution), is now sales manager for the California-based sales staff.

**THE CUTBACKS** at Geffen Records in late May, which saw some 20 employees let go, included cuts in the sales department. In addition to its regional sales reps, Geffen had seven local retail

marketing reps, but as part of the purge, five of them lost their jobs. Geffen executives refused to comment.

**A GOOD IDEA:** Retail Track is hearing good things about the effort to promote local music at the Sam Goody store at Roosevelt Field Mall in Garden City, N.Y. Dubbed the "Sound of Long Island," that outlet, which measures some 30,000 square feet, showcases three locally based acts every Saturday

and has set aside 12 listening stations for albums from local bands.

The program was launched in a Sam Goody outlet in Massapequa, N.Y., by store manager Ron Meyer. That outlet was featuring one act a month. The idea was co-opted by the chain's flagship store, which built on it by crossing a local act section and carrying albums on consignment, from some 60 artists.

The Saturday performances begin at 2 p.m., with each act playing a 40-minute

set, so that the next act can perform on the hour. "The response from the community has been unbelievable," says store GM Fred Conforti. "It is evolving into a venue. People are calling the store to find out who is playing."

He says that local publications like Good Times and Island Heat have supported the effort, as has the "Island Zone" program on WLIR Long Island.

Among the acts that have played at the store so far are Blues To Venus, Nine Days, Crystal Rose, This Island Earth, Kennemore, Stuart Markus,

the Sun Kings, Bonesugar, and "power country" act Quickdraw. Conforti reports that he has the store booked through August.

Kevin Hawkins, Quickdraw's bassist, was the first to point out to Retail Track the impact that the shows were having on the Long Island market. He says that the band's appearance at the store heightened its exposure in the market, and at its first appearance there, 40 copies of its CD were sold. The self-titled disc is on the Designing Music Publishing Co., based in New York.

## AUDIOBOOK BIZ MAKING ITSELF HEARD

(Continued from page 59)

the music industry, interest from manufacturers and duplicators is higher than ever, however, and trade show exhibitors and conference attendees included a number of video- and music-industry stalwarts, such as Technicolor and Disc Makers.

AFA Conference sponsors this year were Brilliance Corp., Random House Audio Publishing, Covey Institute, Simon & Schuster Audio Publishing, and Cintrum.

Blaire Lee, VP of the Covey Leadership Center and author of "The Power Principle," was the keynote speaker.

A panel discussion titled Today's Audiobook Customer explored that topic from the perspectives of different suppliers. Preliminary consumer data were presented by audiobook direct-mail club Audiobooks Direct, unabridged rental mail-order house Books on Tape, and distributor Ingram Book Co. The panel was moderated by AFA board member Keith Haisel, founder and president of Passion Press.

The three seminars held during the conference were Audiobook Publishing 101, Retailing Workshop, and New Technology.

Co-moderated by Roy Hall of Hall Closet Book Co. and Carol Jordan Stewart of Chapter One Productions, Audiobook Publishing 101 served as a full-spectrum industry primer for attendees new to the field.

Product labeling was among the impromptu topics discussed during the Retailing Workshop, which was moderated by Earful of Books president Paul Rush. While some audiobook content may not be suitable for all listeners, it was suggested that it is more appropriate for stores to indicate a product is suitable for family listening rather than for publishers to label products for explicit or potentially offensive content.

The New Technology panel, moderated by HighBridge Audio VP Jim Brannigan, played to a standing-room-only crowd. Use of the Internet, compact disc, and such studio innovations as digital recording and editing software were the key topics discussed.

The Second Annual Audio Awards ceremony was staged May 31. Entertainment was provided by members of the Second City comedy troupe, and the award show was hosted by Second City's Richard Laible. (The full list of award winners will be published in the

next issue of Billboard.)

"We're all so busy dealing with the pressure of deadlines, licensing, etc. that we tend to lose sight that some of the stuff we produce is really grand and will be listened to for decades," a hearing Hesters said.

"The show was just great," echoed Judy McGuire, VP/Publisher of Time Warner Audio. "It has definitely been raised a few levels from last year, and I'm looking forward to even more improvements in years to come."

Steve Stein, president of Sound Horizons said, "It was most significant that the Audio Awards was a showcase and a big event. Right now it's an industry award, but over time winning an Audio will have prestige, and it might be meaningful to consumers."

Music industry attorney/artist manager Robert Umland has become a significant investor in Sound Horizons, which specializes in spiritual self-help by best-selling authors.

"He has been an advisor for five or six years, and he's personally interested in audiobooks. I also think it's meaningful that he is VP of [silent] Michael Klein's He Holland's Opera Foundation, because he's interested in contributing something to society, which Sound Horizons also hopes to do," Stein says.

## RENTAK

(Continued from page 59)

6,000 stores by the end of the current fiscal year.

The spokesman says, "Rentrak's piece of the pie is growing, even though the pie is not. Rentrak is essentially flat."

The distributor says it leases videos from about 30 suppliers, which include such major studios as Disney and Fox. Some major movie companies, however, are not on the Rentrak system because they prefer to work through traditional distributors.

Rentrak disposed of the Pro Image and BlowOut chains under pressure from investors, because those businesses were dragging down the company's earnings. As a result of shedding those chains, Rentrak was able to lower its selling, general, and administrative expenses to \$16.1 million from \$20.8 million the year before.

Pay-per-transaction video revenue-sharing is now Rentrak's only business, and the spokesman says that Berger "has played total concentration on it."

For the fourth quarter, Rentrak reported net income of \$1.18 million on \$31.1 million in revenue, compared with a loss of \$30.9 million on \$20 million in revenue in the same period the year before.

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## RECORDS

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

**RETAILERS DEPRESSED BY** the prospect of consumers buying music electronically in the future always cite the virtues of browsing. They say that customers, despite easy access to online shopping, are still going to want to see the shelves of a store, pick and study a CD, and, in many cases, play it before they buy it.

Or do music consumers browse? Or do they go into a music store knowing exactly what it is they want to buy?

If the latter is more likely to be true, then it may be possible that they will be more susceptible to the siren song of computer shopping.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, polled 10,000 consumers by telephone and found that 67.4% had visited a record store or department in the previous 30 days. Of those who made the trip, 61.2% said they had gone to buy a specific recording. And 34% said they had gone to browse.

As much as a retailer is to have that product they want," says John Grandoni, director of purchasing for 150-stores National Record Mart, "and also to pick up that extra sale while they're there."

John Kuz, owner of the independent music store Waterloo Records in Austin, Texas, says that the percentage of those who come to his shop knowing what they're after is more like 70%-80%.

"I say most of the time, people have something specific in mind," says Kuz. "We've always been a strip center store. That's a different case than the big-box places, where you're more likely to browse. If you're hitting a Best Buy, you're more aware of what's on display."

Grandoni points out that National Record Mart tends to have a higher proportion of browsers because most of the stores are in malls.

"We're going to get the impulse buyers walking by," he says. "The traffic is there. So it's very critical that the first 20 feet of the store are eye-catching and feature products of interest to someone just walking by who has no interest in buying music."

The biggest browsers tend to be younger consumers. Males aged 12-17 were the only group surveyed in which 51.6% outnumbered those who were to a store with a specific album in mind (44.3%). That might be because they have the least disposable income, or it might be because they have the most time

on their hands. Among females, those who knew what they wanted outnumbered the browsers in all age groups. Older women were more likely to have a specific shopping list: 22.6% of females 35 and older are browsers, and 24.8% of those 45-54 are. This makes sense, since older women (and older men) have less time for rambling through record shop aisles.

Geography, too, seems to be a few differences. The browsers range from a low of 30.1% in the mid-Atlantic states (New York, New Jersey, and Pennsylvania) to a high of 36% in the South Central region (eight states spanning from Tennessee to Texas).

As the accompanying table indicates, the largest market with the smallest proportion of browsers is to be Philadelphia (28.1%). Browsing is biggest in San Francisco (36.1%), then in Los Angeles (35.5%), which suggests that the activity is a California kind of thing.

Browsing apparently declines with consumers' education level. People with advanced degrees (28.3% browsers) may have greater demands than their time than those with some high school education (39.5%).

By income, the statistics show no discernible pattern. In households that make under \$20,000, 56.8% have an album in mind; those who shop between \$20,000-\$30,000 (62.1%); \$30,000-\$40,000 (65.5%); \$40,000-\$50,000 (62.2%); \$50,000-\$60,000 (62.2%); \$60,000-\$70,000 (62.2%); \$70,000-\$80,000 (62.2%); \$80,000-\$90,000 (62.2%); \$90,000-\$100,000 (62.2%); \$100,000-\$110,000 (62.2%); \$110,000-\$120,000 (62.2%); \$120,000-\$130,000 (62.2%); \$130,000-\$140,000 (62.2%); \$140,000-\$150,000 (62.2%); \$150,000-\$160,000 (62.2%); \$160,000-\$170,000 (62.2%); \$170,000-\$180,000 (62.2%); \$180,000-\$190,000 (62.2%); \$190,000-\$200,000 (62.2%); \$200,000-\$210,000 (62.2%); \$210,000-\$220,000 (62.2%); \$220,000-\$230,000 (62.2%); \$230,000-\$240,000 (62.2%); \$240,000-\$250,000 (62.2%); \$250,000-\$260,000 (62.2%); \$260,000-\$270,000 (62.2%); \$270,000-\$280,000 (62.2%); \$280,000-\$290,000 (62.2%); \$290,000-\$300,000 (62.2%); \$300,000-\$310,000 (62.2%); \$310,000-\$320,000 (62.2%); \$320,000-\$330,000 (62.2%); \$330,000-\$340,000 (62.2%); 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# The Enter\*Active File

MERCHANIS & MARKETING

## Concert For Tibet To Be Recast Live

BY BRETT ATWOOD

LOS ANGELES—Several of the top music sites are teaming to bring World Wide Web surfers a live recast of the Tibetan Freedom Concert, which will be held Saturday (7-Sunday 8). The event, accessible at <http://tibet.sonicnet.com>, is likely to be the largest audio and video podcast in the history of the Internet.

The concert will feature live performances from several well-known acts, including Alanis Morissette, Björk, Blur, Patti Smith, Sonic Youth, the Beastie Boys, and R.E.M.'s Michael Stipe and Mike Mills. Though not confirmed at press time, U2 was expected

to join the lineup as a "surprise guest." The event benefits the Milarepa Fund, a San Francisco-based organization founded by the Beastie Boys' Adam Yauch to promote compassion for the Tibetan people.

Music Web site SonicNet and sponsor Miller Lite are co-producing the event, which will also be supported by affiliate sites Rockopolis, Miami, 911 Entertainment, and LiveConcerts.com. Audio broadcasts of all performances will be hosted by AudioNet, and video podcast broadcasts will be hosted by Progressive Networks, iCon, and ITVNet.

Advertising banners that promote the event have been donated by sever-

al leading search engines and Web sites, including Yahoo!, Excite, HotWired, NKG, and Cdnw.

"This is the first time that these companies have come together for a single event," says SonicNet president Nicholas Butterworth. "This is a good case, but it is also a good chance for all of us to work together to see exactly what kind of audience exists for live events on the Internet. We have done a lot of cybercasts, but only a few of them have been on a very large scale. This is an opportunity to set a new standard for live Internet events."

The podcast is accessible to Internet users who have downloaded Progressive Networks' RealPlayer software,

which enables computer users with a modem connection to download clips or faster to receive real-time audio and video podcasts. Butterworth declined to detail the specific number of Internet users and video users that the podcast will support. However, unlike some online music events, the Tibetan concert will be accessible through multiple Web sites.

"We think we'll be doing a good job if the online audience is bigger than the audience at the show itself," says Butterworth. "If we draw 100,000, then we'll be very successful."

The Tibetan event is expected to draw about 55,000 over two days, according to Butterworth.

SonicNet's podcast of the nonprofit event last year drew approximately 35,000 audio listeners, according to Butterworth. However, the event and the potential audience both have grown considerably in the past year. The relatively young podcast medium has gained considerable momentum in the past few weeks alone, as several high-profile acts, including No Doubt, Paul McCartney, Depeche Mode, and Celine Dion, have held exclusive Internet audio and video events.

"The whole notion of live Internet broadcasting is still new to most people," says Butterworth. "Today on any given day there are between five and 10 music events on the Internet. A year ago, there might have been one per day."

The audience for podcasting is expected to grow even larger later this year, when the upgraded service will enable the 8 million users of leading Internet service provider America Online to more easily access Internet audio and video broadcasts.

"We want to see just how far Internet broadcasting can go as a commercially viable medium," says Butterworth. "I'm tired of waiting for the technology to catch up to the content. The technology and content are here now—so let's see what we can do... We hope to put to rest any concerns about the viability of the mass-mediated potential of podcasts for music content with this event."

Several traditional radio stations are also participating in the Tibet cybercast by directing listeners to the online event via their Web pages. Among the stations participating are WHFS Washington, D.C.; WBCN Boston; and WJZZ New York.

In addition, a network of more than 60 cybercafés around the world will promote the online concert, which will encourage participants to leave their PCs at home and visit the cybercafés of Tibet, as well as to send "freedom flags" that call on governments and corporations to support human rights in Tibet.

Political Web site Interactivism (<http://www.interactivism.com>) and WebActive (<http://www.webactive.com>) are also participating in the campaign.

The event launches a summer filled with podcast concerts of high-profile and developing acts at SonicNet, which is branding its live event efforts as the "SonicNet Summer."

SonicNet is also shooting footage of the Tibetan concert for use on its forthcoming TV show "SonicNet," a spinoff television show based on the Web site,

## 'Wing Commander' Soundtrack On Edel

EDL READERS GAME SOUNDTRACK:

Edel is releasing the tech-themed, charged soundtrack to the forthcoming ORIGIN computer game "Wing Commander V: Prophecy," which contains music composed by electronic rockers the Robot 69.

The act is fronted by Jean-Luc Meyer, who is best known for his role as industrial act Front 242's vocalist. The name of the game was due by the end of the year.

The game, which will likely be released on both CD-ROM and DVD-ROM, is the latest chapter in the long-running sci-fi action-game series. The previous title in the series, "Wing Commander IV," is believed to be the most expensive CD-ROM ever produced, with a budget exceeding \$15 million (Billboard, Feb. 8, 1996). However, the budget for the new game is considerably lower, says a spokesman for the Austin, Texas-based company.

Cobalt 60 recorded 10 instrumental tracks for the game. Some of the tracks may be expanded with vocals for the soundtrack, according to Meyer.

"The game's music is likely to be played over a long time, so it has to be composed in a way that allows it to repeat without becoming boring," says Meyer.

In addition to the soundtrack project, Cobalt 60 plans to record another studio album in the coming months for a 1998 release.

After a three-year hiatus, Meyer's other act, Front 242, this summer will release its new album, *Revolutions of Europe*. The band will play "new versions of classic 242 songs," according to Meyer, who adds that a November mini-tour of the U.S. is likely.

## INTERNET AUDIO CONFERENCE:

The relationship between the audio industry and the Internet is the focus of the first of a series of seminars from the Audio Engineering Society (AES), to be held Friday (13-June 16) in Seattle. The event, which is also known as "Internet Audio: The Future of Sound," will focus on the impact of the growth, development, and impact of audio and multimedia technology through several technical presentations and conference panels.

"There are many critical issues to the music community in Internet audio," says AES president Elizabeth Cohen. "This is a forum to discuss the issues that are important as this technology continues to develop... We are at a very critical juncture where we develop the next generation of efforts for the delivery of music on the Internet."

## ACTIVISION NABS MORGADO, QUAKE:

Former Activision Music Group chairman, CEO Robert Morgado, joins the board of directors at game developer Activision. Morgado is currently chairman of media entertainment investment firm M&M Media Group. In an unrelated development, Activision has snagged the worldwide distribution rights to its software's first PC game, *Quake 2*. The 1996's top computer games had been expected to be distributed to GT Interactive, which distributed the original "Quake."

## 'Jamware' Lets The Consumer Play Along

### No Doubt Enhanced CD Features Interactive Song

LOS ANGELES—Consumers of a forthcoming No Doubt enhanced CD (ECD) single will be able to manipulate the act's music using a new technology developed by Harmonix Music Systems. The ECD will contain an interactive version of the chart-topping act's hit "Just a Girl," which has been stripped of its vocals and lead guitar.

The technology, known as "jamware," allows non-musicians to create music using their joystick or mouse. The computer maintains the technical components of the music, such as rhythmic precision and pitch selection, while the computer user controls the melodic contours, rhythms, and phrasing of the music with the joystick or mouse.

The software will also support Dimension Beam, a hardware peripheral that allows users to interact with their computer by moving their hand through a light-beam interface.



Screen from Harmonix Music Systems' the Axe.

Music is accompanied by interactive animations that are influenced by the pace and style of music played. The graphics vary from an onscreen musician that moves along with the user-created music to psychedelic animations.

Harmonix is expected to officially unveil the software at the forthcoming Electronic Entertainment Expo (E3), held June 19-21 at the Georgia

World Congress Center in Atlanta.

"There are so many people that have said they are intimidated by the process of learning," says Alex Rigopulos, president/CEO of Harmonix. "This lets those people finally get the music out of their heads."

The Cambridge, Mass.-based company's flagship product, the Axe, will be available by the fall and will be sold via direct download on the Internet and through traditional retail channels. Harmonix plans to release several CD-ROM music compilations that contain interactive versions of songs by established and developing acts. The discs will be available in several genres, including techno/electronic, country, and hip-hop/funk. Each CD-ROM release will sell for approximately \$29.95. Harmonix is still seeking a distributor at press time.

"The multiple computer users will be able to play along with jamware music at the same time, via modem. Eventually, the head-to-head connectivity will be extended to the Internet, where chat rooms will enable World Wide Web users with similar music interests to connect and jam. The company is aiming to build its brand with consumers by licensing the technology for use in the multimedia portion of ECDs. In addition to the No Doubt ECD, the technology is already slated to appear in a forthcoming release by modern rock act Real Big Fish.

Rigopulos isn't concerned about the take-home receipt on the CD-ROM releases with consumers (Billboard, May 3).

"There is a lot of stigma to deal with," he says. "There is a long history of poor interactive music product at retail. Even some of the early adopters are skeptical. The main challenge is to get consumers to get their hands on this and experience it."

Harmonix joins existing interactive-music companies, including Real Corp. and Mixmax, that are competing with their own proprietary interactive-music technologies.

BRETT ATWOOD



**Depeche Mode Chat:** The House of Blues in Los Angeles recently hosted a live video chat with Mute/Reprise act Depeche Mode. The event was accessible to Internet users through Progressive Networks' RealVideo technology. Shown from left, are Depeche Mode's Andy Fletcher, House of Blues New Media's Samantha Rawson, Depeche Mode's David Gahan, Reprise's Jimmy Dickson, Depeche Mode's Martin Gore, House of Blues New Media's Phil Fracassi, Internet Music Marketing's Ken Krasner, House of Blues New Media's Scott Scheller, and Progressive Networks' Chris Otto.



**Captain's Paradise.** Wolfgang Petersen, who helmed "Dun, Boat," the classic story of a Uboat crew during the early years of World War II, is later by the way, the first to use the TiStar Home Video to celebrate the direct-to-sell-through release of the 30-hour "director's cut." Shown on the scene, from left, are Cuba Gooding Jr., Harrison Ford, Rene Russo, Petersen, American Film Institute director Jean Fritenstein, and Columbia TriStar president Benjamin Feingold.

# Studio Web Sites Mark New Sales Channels

## Cyberspace Strategies Provide Greater Promotion

■ BY STEVE TRAMAN

**NEW YORK**—As they ramp up their New Wide Web locations, the studios have discovered that cyberspace can sell video. So Hollywood is taking the next step—allowing their home video divisions to expand Web activities and set up more title-specific home pages. Paramount Home Video is leading the pack. Its Store Search feature, launched just over a year ago, now reaches more than 7,000 outlets, according to Jeff Radovsky, VP of new business development. "One interesting aspect is that we have a very large

cross section of types of stores," he says. While the list is predominantly video and music locations, Paramount also lists Drugtown, the Hi-Vee grocery chain, and buying groups like Flight Attendant.

Recent additions include Blockbuster, West Coast Video, and Audio/Video Plus, joining Movies, Speed's Music, and Easy Video. "Any retailer can contact us for an application, by phone or online," Radovsky emphasizes. "We want to serve as a database for their efforts to promote more video product."

The Store Search feature directs Web shoppers to the nearest outlet for studio products and highlights current catalog and front-line titles.

Radovsky points to a dramatic increase in Web site hits when the direct-to-sell-through "Mission: Impossible" went online about a month before it reached stores Nov. 12. And he gives Store Search some of the credit for increasing exposure to Paramount and Metromedia's PG-13 rated "The Hot Chick." "It's impossible to ship a movie," says Max Goldberg, Buena Vista Home Video VP of promotions. "Aladdin" characters available at 13,000 McDonald's locations were promoted on the separate webchickens.com site. The Happy Meals tie-in set a company record, until McDonald's offered Teeny Beany Babies this spring.

"Toy Story" benefited from a simultaneous release of a Disney Interactive CD-ROM game last October. Advertised on the studio's Web site, it got better results from cruise lines to marketing partners Kodak, General Mills, Oral-B, and Energizer. "Gary Paladini at Oral-B was so pleased with his company's first tie-in with us that he signed on as a partner to our upcoming August direct-to-video release of 'Winnie-the-Pooh: Pooh's Grand Adventure,'" Goldberg says. Disney uses the Web to promote catalog titles under a "Special Offers" icon on the home page's Mickey Mouse marquee. "Our continuity program has 100 tie-in offers right, get one or buy 12, get two free, changes for every new collection or new titles," Goldberg notes. Currently featured are "Honey, We Shrunk Ourselves," "Mighty Ducks 2," and "101 Dalmatians." The next collection is due in mid-July.

20th Century Fox Home Entertainment employs its site to help sell titles like "Goosebumps" and reintroduce its 30th-anniversary edition of "My Fair Lady." It worked "exceptionally well," according to Kathy Baran, director of online marketing. "We had a \$25 rebate on our video, or \$1 off on any VHS product, benefited both of us. We had an original online contest, and we had a \$25 rebate on our VHS set, the typical monthly volume of visitors from interested consumers as opposed to 1 million from the typical DVD movie."

"Our aim is to offer consumer value-added, immersive content, so we had music from the film, trivia contests featuring Audrey Hepburn, and downloadable clips with a focus on the Academy Award-nominated costumes."

Former L'eggs promotions director Rick Sebastian, who went off on his own after setting up the deal, confirms the "My Fair Lady" success. Kmart, for example, combined hosiery and videos in a special display. L'eggs kept the promotion going in some locations through the holidays and Valentine's Day to the Mother's Day weekend.

Fox's 18-month-old "X-Files" site is continually refreshed as new series titles are released, Barton notes. "One promotion for last fall's release was a special advertising campaign created with partner Roland Corp. for its Personal Music Assistant 5 that consumers can use."

"Working with the Phelps Group, we built a story component in 'X-Files' style, with the PMA-5 used to decode an alien code to solve the mystery," Barton continues. "It was live from August through December, and consumers were able to get an actual online demo of the PMA."

Universal Studios Home Video employed a dedicated site for the enhanced and remastered holiday release of "E.T. The Extra-Terrestrial." "We had a lot of kids coming online to help build a communicator for E.T. to 'phone home.'"

The Pillbury co-promotion, which offered a \$5 mail-in rebate with the purchase of a variety of products, was grocery-oriented and brought the title into more stores. "Cross-linking worked out well," Kaire adds. "Both our sales forces worked together to maximize product placement."

The promotional site for the sell-through "Twister" promotion last October also did well, he says. "We highlighted the \$3 mail-in rebate but also got a lot of entries online for the consumer sweepstakes offering a family trip for four, co-sponsored by the Bahamas. The Internet amplified the mail-in entries from tear-off pads."

Warner Home Video's \$30 million campaign for "Twister," which hit stores last Oct. 1, was helped by the theatrical site refreshed to highlight cassette activities, according to sales VP Ken Kunkin. "We had a \$25 rebate in coupon rebates for Warner Family Collection titles."

Promotional partners used the Web to increase their involvement with the 16th-anniversary edition of Warner's "Willie Wonka & The Chocolate Factory." McDonald's highlighted the \$3 rebate coupons inserted in the film's release. Best Western played up a rebate available at its 2,100 locations.

Nentle was the most aggressive on the Internet, promoting a \$25 rebate on Ticket Sweepstakes. "A scratch-and-win game card in each video offered as a grand prize trip to Chicago's White Sox baseball game. There was a year's supply of candy, among other prizes. The cross-promotion was featured in 30,000 in-store displays."

# DBS: Becoming Trade's Scapegoat? VSDA Focuses On 1st Amendment

**V**ILLAIN... OR VICTIM? Direct broadcast satellite (DBS) may be a sheep in wolf's clothing. Over the past year, DBS has gradually become the bogeyman of home video, accused of eating into rental demand, flattening consumer appetite for sell-through, and even instilling the malaise that many now see stifling the trade (Picture This, Billboard, May 31).

If anything, the situation has worsened in the past three months. Just about the time new dish owners got accustomed to their obtained Christmas presents and to the economics of DBS movies, rentals plummeted to a near 10-year low, as measured by Alexander & Associates' Video Flash survey. "We're rolling the clock back," comments president Bob Alexander.

Transactions skidded about 25% from an index high of 150 in early February to less than 110 late in May. A year ago, it hovered between 120 and 140; Alexander & Associates' base of 100 is the second-quarter average for 1987. The decline of the Video Flash purchase barometer isn't as precipitous. However, instead of the usual 8% gain, sales are running about 10% below 1996.

But blame DBS? Not on your tinfole, says Alexander and Video Flash GM Barbara McNamara: "Let's not get hysterical about satellites." DBS, as we have noted earlier, lacks the penetration to qualify as the so-called "Death Star" of home video. Alexander & Associates' latest study of the rival technology, prepared for brokerage house Sanford C. Bernstein & Co., finds the present impact small—although not without long-term threats.

The fault, instead, rests with a paucity of product, a lack of sufficient "juice" to make this market hum, McNamara suggests. It's never a surprise, except when it happens, such as Hollywood now. Video has been caught in the tucklash of a right-wing "bust" cycle that hit theaters late last year. Right movies with a total box-office take of \$650 million were released in the first quarter of 1997, compared with 17 titles worth \$1.07 billion in 1996, according to Video Flash.

Two of the movies went directly to sell-through: Warner Home Video's "Space Jam" and Disney's "Hunchback of Notre Dame." Another Disney take, "101 Dalmatians," which reached stores in early May, illustrates the flatness of the market. Video Flash indicates that consumers had bought 4.6 million copies a month after street date, less than Alexander anticipated.

The worst is over, though, and improvements during the rest of the year should be dramatic, Alexander & Associates forecast for May to October lists more than two dozen titles, already proven theatrically with a combined box

office of \$1.3 billion, including one potential under-\$50 title, Universal's "Lar Law." The turnaround began with strong sell-through numbers for "Jerry Maguire" and two renters, "Ransom" and "Daylight." Alexander adds, "As long as there's a good stream of product over the next six weeks, we don't see a problem." Through all this, DBS remains background noise, he says.

However, that's not how the Bernstein report has been received. The general press and some trades focused on the long-term impact of heavy DBS penetration, which Bernstein analyst Tom Wolkstein projected could take Hollywood \$1 billion or more in cassette revenue.

Alexander responds that the numbers assume the worst case, a decade away, and notes that Bernstein hasn't revised its recommendations on video-rental stores.

DBS, meanwhile, has to win a battle against the cable industry before it can do serious damage. Ironically, both are investing in technological solutions, like multiplexing, that could be rendered obsolete by high definition television (HDTV). HDTV broadcasts, supposed to start in selected markets next year, provide clarity of picture that's a step up from DVD and the next generation of tape.

Alexander maintains that digital VCRs, long promised but never delivered, will erode once HDTV is established. So, the feuding and feuding over DBS could be a distraction that "may actually be good for video."

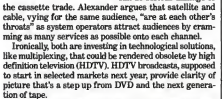
**WHERE THE ELITE MEET:** The Video Software Dealers Assn. (VSDA) Convention July 8-12 in Las Vegas will provide several retired panel opportunities to compare notes on life off of power. It will also give attendees a chance to hear a major constitutional issue discussed by people who should know their way around it.

VSDA has assembled a luncheon panel on the First Amendment, including former Sen. Alan Simpson and Paul Simon, former New York Gov. Mario Cuomo, Ralph Reed, former executive director of the Christian Coalition and currently president of campaign consultation Century Strategies; and moderator Morton Kondracke, a regular on TV's "The McLaughlin Group."

Two "outspoken celebrities" are also expected to take part, according to VSDA president David Weinstein. VSDA is emphasizing free speech this year; actor James Woods will keynote on the subject.



by Seth Goldstein





# Fox Picks Up 'Casper'; Fox Lorber Does Reality

**'CASPER' CASPER:** In the "what were they thinking?" category, it looks as if Universal Studios has handed over millions to 20th Century Fox Home Entertainment by failing to secure the direct-to-video rights to "Casper."

The road to Fox began about two years ago, when "Casper" owner Harvey Entertainment sought Universal for a video sequel to the 1995 movie of the same name, which grossed \$300 million in theaters worldwide and sold 14 million cassettes.

"We went to Universal first," says Harvey chairman/CEO Jeffrey Montgomery, "but they were going through a management change and couldn't give us a release commitment." He wanted to have the direct-to-video title in stores a year ago.

Montgomery explained the situation to production partner Haim Saban, who had just merged his animation company with the Fox Network. Montgomery says, "Haim went to [former Fox Home Entertainment president] Bob DeLellis to get Fox on board."

Fox jumped at the chance. The end result will be the Sept. 9 release of "Casper, A Spirited Beginning," which will be backed by a \$30 million marketing campaign (see page 70). Saban handles worldwide TV and ancillary sales.

The blow to Universal may ache for a while, because Montgomery plans key turning out theatrical features or direct-to-video titles as long as "Casper" remains friendly to consumers. Universal does retain the sequel rights to "Casper," and another installment is due in 1999 or 2000. Like the 1996 film, it will be produced by Steven Spielberg's Amblin Entertainment. Amblin, Universal, and Harvey also co-produce the animated TV series on Fox.

However, Montgomery says, Universal has an "exclusive window" of time to get future titles into theaters. If that window closes before production is completed, he's free to shop "Casper" elsewhere.

Of course, none of this will mean anything if the follow-ups don't deliver. Fox, ultimately, could lose as much as Universal. However, a trailer that Fox presented at a meeting announcing the project looked impressive. There's a different cast and a different special-effects house, but the ghostly images look as good as the original.

**CHANGING HATS:** Every vendor needs to diversify, and foreign-importer Fox Lorber Home Video has decided that reality-based programming is the way to go.

It's an unusual move for a company that has produced from prestigious film festivals, not the nightly news. But Fox Lorber president Michael

Oliveri says he isn't out to catch the latest trend.

"We don't want to be in the 'me too' business," says Oliveri. "We want to be in the non-theatrical business." The Fox Lorber reality line often deals in the sensational, but never crosses the line of good taste, he adds.

As an example, a company held back releasing "Air Disasters: The Facts" for almost a year because it didn't want to issue the title too close to the July 1996 crash of TWA Flight 800. Other titles already in stores or scheduled for release this summer include "Strictly Supernatural" and "In The Grip Of Evil," the "real" story behind the events that spawned "The Exorcist."

Fox Lorber distributes its reality-based programming via the WinStar label, which it started in March. At that time, the company also took control of distribution, ending an arrangement with Metromedia Home Entertainment. Since then, Fox Lorber has added three regional sales reps and 13 additional staffers at its New York base.

**TITLEHOLDER:** 20th Century Fox Home Entertainment boasts that "Casper" will have the first soundtrack release for a direct-to-video cassette. Titled that to No. 1 Link Records, which debuted at No. 4 last issue on The Billboard 200 with the "I'm Not R" soundtrack.

The \$19.95 video arrived in stores June 9 from Priority Records via its distributor, EMI Music Distribution (Billboard, May 24). The album, also No. 1 on Billboard's Top R & B Albums chart, was released May 20.

However, that's where the connection between these two videos and their soundtracks ends. "I'm Not R" is a documentary-style movie review, directed, produced, and starring rapper Master P, who is also president/CEO of No Limit. It chronicles his line growing up in the projects in New Orleans. A spokesperson for the label says that the video is a "real" look at urban life, featuring drug addicts, pushers, and even some scenes shot inside a crack house.

Originally, No Limit sought a theatrical release for the movie, but owners balked at the subject matter. Now the label is using the refusal as a selling point.

**GOTTA DANCE:** Warner Home Video has issued Continental Airlines for a cross-promotion for "Cats Don't Dance," due in stores Aug. 19. Priced at \$22.96, the video will contain an in-pack coupon worth \$1.25 in savings on a Continental flight. Warner will also include an instant \$2 rebate when consumers purchase the title and "Willy Wonka & The Chocolate Factory." "Cats Don't Dance" stars "The Hot Chick" Menace, "Richie Rich," or "Batman: Mask Of The Phantasm."

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Wks of Release	Rating	Supplied Last Week
1	1	7	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 85956	Ginn Clooney Jeff Daniels	1996	G	25.59
2	3	53	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 04050	Various Artists	1996	NS	18.18
3	2	19	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.05
4	8	19	FARGO	PolyGram Video 800636693	Francis McDormand William H. Macy	1996	E	25.15
5	12	19	SPACE JAM	Warner Home Video 14400	Michael Jordan	1996	PG	31.97
6	8	2	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PWB0820	Various Artists	1997	NR	23.96
7	2	137	THE GODFATHER	Paramount Home Video 0249	Martin Bando Al Pacino	1972	E	24.05
8	6	8	PLAYBOY 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PWB0807	Victoria Silvstedt	1997	NR	15.99
9	10	19	JURASSIC PARK	MCA/Universal Home Video Uni Dist. Corp. 81409	Sarah Williams Nathan Lane	1997	PG-13	31.96
10	12	4	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PWB0821	Various Artists	1997	NR	15.99
11	14	13	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	25.10
12	19	9	THE GODFATHER COLLECTION	Paramount Home Video 151471	Martin Bando Al Pacino	1997	NR	14.05
13	NEW	7	THE X-FILES: COLONY-NEXT GAME	FoxVideo 4163	David Duchovny Gillian Anderson	1997	NR	34.05
14	14	14	THE BIRDCAGE	MGM/UA Home Video Warner Home Video MS05536	Robert De Niro Nathan Lane	1996	E	31.94
15	19	18	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	25.01
16	19	12	THE GODFATHER PART II	Paramount Home Video 8159	Al Pacino Diane Keaton	1972	E	24.95
17	NEW	7	THE X-FILES: HUMBURG ANSAZI	FoxVideo 4164	David Duchovny Gillian Anderson	1997	NR	23.96
18	NEW	7	THE X-FILES: IRRESISTIBLE HUND DIE VERLETT	FoxVideo 4162	David Duchovny Gillian Anderson	1997	NR	14.05
19	12	18	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	23.96
20	NEW	7	MAICAL JACKSON-HISTORY ON FILM: VOLUME II	Epic Music Video Sony Music Video 50138	Michael Jackson	1997	NR	21.96
21	NEW	7	THE X-FILES BOX SET VOL. 4	FoxVideo 20229	David Duchovny Gillian Anderson	1997	NR	31.96
22	14	8	THE CRAFT	Columbia TriStar Home Video 82413	Patrick Bink Robin Tunney	1995	E	31.95
23	12	4	BATTLE ARENA: THOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.96
24	22	8	LARGER THAN LIFE	MGM/UA Home Video Warner Home Video MS05492	Bill Murray	1997	PG	22.96
25	21	8	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	E	14.95
26	NEW	7	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Veronica Williams	1996	E	14.96
27	19	8	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82926	Dennis Quaid Sam Conner	1996	PG-13	31.96
28	2	2	ZEUS AND ROXANNE	HBO Home Video Warner Home Video 91392	Steve Gutterback Kathleen Quinlan	1997	E	23.96
29	19	19	THE DOORS	Cadogan Home Video Live Home Video 31325	Val Kilmer My Big Boy	1997	G	1.98
30	29	27	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.96
31	40	21	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PWB0819	Various Artists	1997	NR	19.96
32	19	35	COMPLEX BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1965	NR	9.98
33	21	14	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	31.96
34	24	8	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	15.95
35	32	7	THE GODFATHER PART III	Paramount Home Video 32318	Al Pacino Diane Keaton	1980	E	24.05
36	20	70	GREASE 2	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.05
37	36	4	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 205238-3	Various Artists	1997	NR	24.95
38	37	34	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	E	19.99
39	RE-ENTR	1	RAIN MAN	MGM/UA Home Video Warner Home Video 206120	Dustin Hoffman Tom Cruise	1988	E	14.95
40	34	2	ROWAN ATKINSON LIVE!	PolyGram Video	Rowan Atkinson	1997	NR	15.95

® RIA gold card, for sales of 50,000 units or \$1 million in sales at suggested retail. \* RIA platinum card, for sales of 100,000 units or \$2 million in sales at suggested retail. \*\* RIA gold certification for a shipment of 125,000 units or a dollar value of \$7.5 million in sales for theatrically released products, or a dollar value of \$1.25 million at suggested retail for nontheatrical titles. \*\*\* RIA platinum certification for a shipment of 250,000 units or a dollar value of \$15 million in sales for theatrically released products, or a dollar value of \$2.5 million at suggested retail for nontheatrical titles. © 1997, Billboard® Publications.



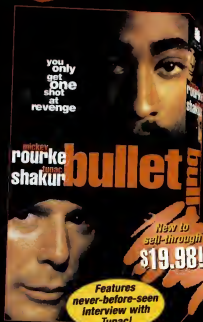
# Tupac **RED HOT** in sell-through!

Catch the acclaimed rap star in one of his final starring roles — along with these other urban red-hot, evergreen hits!

## Friday

It's a rap-roaring "high energy comedy!" (NEW YORK TIMES) packed with action and a number one soundtrack, starring Ice Cube (Dangerous Ground, Anaconda) and Chris Tucker (Dead Presidents).

Rated R, Approx. 91 Mins.,  
VHS# M4188R, ☐



## Bullet

Consumer awareness is at an all time high for renowned rap star Tupac Shakur (Gridlock'd). Also starring Mickey Rourke (9 1/2 Weeks), **Bullet** delivers high velocity action — powerful, violent and real!

Rated R, Approx. 96 Mins., VHS# M4415V,  
Spanish Version Available VHS# M4535V

## Deep Cover

Laurence Fishburne (the upcoming Hoodlum) and Jeff Goldblum (The Lost World: Jurassic Park) star in a riveting thriller **SISKEL & EBERT** call, "One of the most terrific movies of the year!"

Rated R, 107 Mins., VHS# M4564R, ☐



## Who's The Man?

It's the hilarious hip hop, whodunnit comedy starring MTV's Doctor Dré and Ed Lover and Denis Leary (Two If By Sea) that the **LOS ANGELES TIMES** calls, "A raucous, laugh-out-loud comedy!"

Rated R, Approx. 90 Mins.,  
VHS# M4139V, ☐

## Menace II Society

Jada Pinkett (Set It Off, The Nutty Professor), Larenz Tate (Love Jones) and Charles S. Dutton (A Time To Kill) star in this \$27 million box office hit. **Roger Ebert** calls, "One of the most powerful films I have ever seen!"

Rated R, 104 Minutes,  
VHS# M4165V, ☐



## The Mack

Richard Pryor (Harlem Nights) is an on-con who along with his sidekick, **Roger Mosley** (A Thin Line Between Love and Hate), decides to take back the city streets — with humor and plenty of punch!

Rated R, Approx. 110 Mins.,  
VHS# M4290V, ☐



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## Fox's 'Casper' A Costly Direct-To-Video Debut

■ BY EILEEN FITZPATRICK

LOS ANGELES—For its official entry into the direct-to-video field, 20th Century Fox Home Entertainment has planned a spirited debut for "Casper, A Spirited Beginning."

Due in stores Sept. 9 with a suggested list price of \$19.98 and a minimum advertised price of \$14.95, the video includes such selling points as a \$30 million marketing campaign, five tie-in partners, and a \$10 million production budget. The film is the most expensive direct-to-video feature to reach retail.

Fox itself expects to account for one-third of the marketing budget, dedicating more than \$10 million to a national television, print, radio, and billboard campaign. "We're planning a three-stage event for this title," says Fox senior VP of marketing Brad Kirk. "It starts with a pre-opening campaign, the launch, and then a follow-through for Halloween to the end of the fourth quarter."

Kirk says the title has one of the highest "positive purchase intent" responses ever registered for a Fox release. Some 57% of mothers surveyed said they would definitely buy the title. According to Kirk, in that respect, "A Spirited Beginning" equals "Mrs. Doubtfire," which to date has sold more than 12 million units domestically.

The list of tie-in partners starts with General Mills, supporting the title with its Count Chocula cereal brand. More than 3 million boxes of Count Chocula will advertise "A Spirited Beginning" from August through October. Each box will contain an on-pack game premium related to the release.

General Mills will also offer consumers a mail-in premium for a "Casper" lunch box and plans to run a freestanding insert (FSI) in Sunday newspapers reaching 35 million households. Both offers will receive TV advertising, which will include scenes from the video.

Mondo Fruit Squeezers is another tie-in partner. Beginning in September, more than 5 million packages of the Mondo product will carry ads for the video. Consumers who purchase four Mondo six-packs and the tape qualify for a \$5 rebate. Mondo has committed to placing 8,000 displays in grocery stores to further build awareness.

Outside the grocery store, home-style restaurant Boston Market will support the title from its street date to Oct. 31 with in-store displays in 1,200 locations. In addition, a coupon knocking \$3 off the price of a child's meal at the chain will be included in each cassette. Fox hopes to pack in an adult offer as well, but specifics aren't known. Boston Market's FSI goes to 60 million households in September.

There's more. "Casper" toy licensee Trendmasters is coming aboard with a \$1 coupon off all Ghostrider action figures and \$3 off other merchandise. The coupons will be packaged inside the video.

And EMI-Capitol Entertainment Properties and Saban Records will release a soundtrack album Aug. 26, featuring the "Casper, The Friendly Ghost" theme sung by Kool & the Gang and KC & the Sunshine Band. Discount coupons will be available for the CD and the audiocassette.

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## Christmas Spirit Stirring At LIVE

IT'S NEVER TOO EARLY... to be thinking about Christmas.

LIVE Home Video's Family Home Entertainment (FHE) imprint, whose "Christmas Classics" and "Christmas Favorites" video collections have been



by Moira McCormick

holiday retail staples for the last five years, is adding "The Littlest Angel," a \$12.98 animated feature based on the Charles Tazewell book. It's the first in-house production from FHE. Also new is the cartoon "Bruno The Kid: The Last Christmas," with title character created and voiced by Bruce Willis.

Plus, LIVE is promoting FHE's "Christmas Classics" and "Christmas Favorites" this year with a first-ever national sweepstakes and \$100 coupon booklet. Grand prize is a trip for four to Sea World Florida's Journey to

Atlantis, a new theme park. The package includes airfare, hotel, car rental, and park tickets. First prize is a ski boat, and second prize is a VCR.

The coupon booklet, inserted in each FHE

Christmas-title package along with sweepstakes forms, represents \$100 in (Continued on next page)

Billboard

JUNE 14, 1997

## Top Kid Video

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS			Week Ending	Suggested List Price
THIS WEEK	2 WEEKS AGO	WEEKS IN CHART	TITLE Label, Distributing Label, Catalog Number				
*** No. 1 ***							
1	2	175	BAMBI Walt Disney Home Video/Buena Vista Home Video 042	1942	26.99		
2	1	13	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	29.99		
3	10	9	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP Parade 24394	1997	14.98		
4	3	11	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dunstar Video/Warner/Vision Entertainment 53337-3	1997	12.95		
5	4	7	MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF Walt Disney Home Video/Buena Vista Home Video 5265	1997	14.99		
6	5	11	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dunstar Video/Warner/Vision Entertainment 53336-3	1997	12.95		
7	8	58	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	29.99		
8	11	3	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95		
9	9	31	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/Parade 8399	1996	9.98		
10	6	25	THE LANO BEFORE TIME IV MCA/Universal Home Video/Unl. Dist. Corp. 82396	1996	19.98		
11	12	13	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS MTV Music Television/Sony Music Video 49315	1997	14.98		
12	19	15	SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98		
13	7	65	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	29.99		
14	NEW		THE LANO BEFORE TIME SING ALONG SONGS MCA/Universal Home Video/Unl. Dist. Corp. 83134	1997	12.98		
15	13	41	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99		
16	17	33	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99		
17	15	7	SABAN'S BEETLEBORGS: CURSE OF THE SHADOW BORG Parade 8396	1997	14.98		
18	20	11	THE THIEF AND THE COBBLER Miramax Home Entertainment/Buena Vista Home Video 4631	1995	14.99		
19	NEW		FLASH GORRION-MARQUEE ON MONGO Family Home Entertainment/Live Home Video 27851	1997	9.98		
20	23	19	BARNEY'S SENSE: NATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95		
21	22	77	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Parade Home Video 47022	1998	12.95		
22	24	133	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99		
23	NEW		ENCHANTED TALES: ANASTASIA Sony Wonder 49956	1997	9.98		
24	18	5	BRUNO THE KID Live Home Video 27673	1997	14.98		
25	NEW		WISHBONE: A TAIL IN TWAIN Lyric Studios	1997	14.95		

• ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs and of at least 25,000 units or a dollar volume of \$1.8 million at retail for nontheatrical releases. • ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, and of at least 50,000 units or \$2 million at suggested retail for nontheatrical releases. © 1997, Billboard/BPI Communications.

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# Billboard's 1997 International Buyer's Guide



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

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## CHILD'S PLAY

(Continued from preceding page)

consumer savings off such family products as Aunt Jemima Waffles, Brach's Hi-C Fruit Snacks, Children's Mylanta, McDonald Software, and McCormick Schmelling seasonings and such destinations as Beach Gardens and Radisson Hotels & Resorts.

"With the coupon book, we wanted to target the same demographic as that of the videos' consumers," says Mark Roche, LIVE Entertainment's VP of marketing. "The travel-oriented and packaged goods companies fit right in—they appeal to parents and families."

Last year, LIVE pacted with a corporate partner, S.C. Johnson, in a mail-in rebate program that offered \$6 to purchasers of any FHE Christmas video with additional purchases of Johnson's Glade Air Freshener product. This time, says David Bynder, FHE product manager, "we wanted to offer tremendous value to our consumers on products they're probably already purchasing."

Roche adds that the Johnson tie-in "gave us multi-align presence in stores" and that this year's push would do the same. And rather than offering a mail-in rebate, he says, "the coupon book gives consumers ownership the moment they buy the tape." Bynder expects that the sweetstakes and coupons combo "will pull sales through."

Another sales incentive is at play, according to Roche. "The videos in the collection are things that baby boomers loved as kids, and they want to turn their own children on to them," he says.

The FHE "Christmas Classics" include "Rudolph the Red-Nosed Reindeer" (the '60s stop-motion animated feature, starring Burl Ives as the voice of a singing snowman), "Frosty the Snowman," "Frosty Returns," "Little Drummer Boy," and "Santa Claus Is Coming to Town." All titles are \$12.96 except for "Bruno the Kid" at \$9.98.

Also available are a pair of gift sets: "Frosty the Snowman" titles for \$23.49 and the "Christmas Collectors' Classics Case"—with "Frosty the Snowman," "Little Drummer Boy," "Rudolph the Red-Nosed Reindeer," and "Santa Claus Is Coming to Town"—for \$46.96.

The "Christmas Favorites" collection includes "A Norman Rockwell Christmas," "A Child's Christmas in Wales," "The Magic Snowman," "Christmas Comes to Willow Creek," "Scrat and The Black," "Moses," and "Jesus Of Nazareth." Each is \$12.96.

In addition to "The Littlest Angel," which has sold 9 million boxes, FHE will be coming out with more in-house productions, according to Bynder. "I'm up, he says, is "The Animated Adventures Of Tom Sawyer," a nine-song musical with music by Bob Merrill.

**KIDBITS:** Cabin Fever Entertainment will release the original 1989 animated version of "Gulliver's Travels" (which Child's Play remembers getting all choked up over when we were very young) June 17. The 74-minute feature, produced by Max Fleischer ("Betty Boop," "Popeye"), will carry a suggested retail price of \$9.98. "The live-action television series 'The Rippers' will debut in October on home video. A Merry Reppies Holiday Special," featuring five multicolored singing and dancing "manosaurs" celebrating Christmas, Hanukkah, and Kwanzaa, will be distributed by PolyGram Video.

The series is produced by Atlanta-based R.E.T., a partnership between Treat Entertainment and Northstar Entertainment.

## Billboard.

JUNE 14, 1997

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performer
*** No. 1 ***					
1	2	2	RANSOM (R)	Touchstone Home Video Buena Vista Home Video #7355	Mel Gibson
2	7	7	THE GHOST AND THE DARKNESS (R)	Paramount Home Video #23503	Michael Douglas Val Kilmer
3	9	9	SLEEPERS (R)	Warner Home Video #14482	Jason Patric Scott Baio
4	5	6	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo #24143	Leonardo DiCaprio Claire Danes
5	7	11	THE FIRST WIVES CLUB (PG)	Paramount Home Video #25123	Diane Keaton Gale Hunt
6	NEW	1	DAYLIGHT (PG-13)	MCA/Universal Home Video Unit Div. Corp. #21028	Sylvester Stallone Amy Brenneman
7	NEW	1	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video #23797	Patrick Stewart Jonathan Frakes
8	6	4	THE PREACHER'S WIFE (PG)	Touchstone Home Video Buena Vista Home Video #10038	Michelle Yeoh David Washington
9	4	10	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video #14446	Gemma Davis Samuel L. Jackson
10	8	5	SET (7 OFF) (R)	New Line Home Video Warner Home Video #3788	Jada Pietras Queen Latifah
11	10	7	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video #6777	Gwyneth Paltrow Ewan McGregor
12	9	4	SECRETS & LIES (R)	FoxVideo #3399	Brenda Blythe Marlene J. Evans
13	NEW	1	ONE FINE DAY (PG)	FoxVideo #1445	Michelle Pfeiffer George Clooney
14	12	5	BIG NIGHT (R)	Columbia TriStar Home Video #11013	Tony Danza Sherry Stiles
15	15	6	EXTREME MEASURES (R)	Columbia TriStar Home Video #4923	High School Gene Hackman
16	15	3	LONG STAR (R)	Columbia TriStar Home Video #80163	Chris Cooper Michelle Williams
17	17	3	THE EVENING STAR (PG-13)	Paramount Home Video #29023	Shirley MacLaine Bill Foster
18	NEW	1	THINNER (R)	Republic Pictures Home Video #24296	Robert John Burke Joe Mantegna
19	17	3	BLOOD & WINE (R)	FoxVideo #1171	Jack Nicholson Julia Roberts
20	20	5	THE ASSOCIATE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video #16161	William Goldberg Jeff Goldblum
21	15	7	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video #19181	Glen Close Jeff Goldblum
22	15	6	THE CHAMBER (R)	MCA/Universal Home Video Unit Div. Corp. #20265	Chris O'Donnell Chris D'Amico
23	17	17	COUrage UNDER FIRE (PG)	FoxVideo #24123	Denzel Washington Cuba Gooding Jr.
24	26	5	LARGER THAN LIFE (PG)	MGM/UA Home Video #955492	Bill Murray
25	17	3	THE TUCKER MAN'S WIFE (PG)	Hollywood Pictures Home Video Buena Vista Home Video #19181	Halle Berry
26	NEW	1	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video #10443	Jon Favreau Vince Vaughn
27	15	15	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video #8293	Ryan Reynolds Halle Berry
28	26	7	MEET WALLY SPARKS (R)	Warner Entertainment New Line Home Video #249147	Richard Dreyfuss
29	37	3	THE PORTRAIT OF A LADY (PG-13)	PolyGram Video #400437373	Nicole Kidman John Malkovich
30	15	6	DEAR GOD (PG)	Paramount Home Video #25563	Greg Kinnear
31	22	3	MICHAEL COLLINS (R)	Warner Home Video #14205	Liam Neeson Julia Roberts
32	37	3	BASQUAT (R)	Miramax Home Entertainment Buena Vista Home Video #9576	Jeffrey Wright David Bowie
33	21	10	SUPERGIRL (PG)	Cinemax Home Video Buena Vista Home Video #9678	Jackie Chan
34	21	34	FARGO (R)	PolyGram Video #805636931	Fred McDermott William H. Macy
35	24	13	2 DAYS IN THE VALLEY (R)	HBO Home Video #12196	John Travolta Eric Roberts
36	21	4	LOOKING FOR RICHARD (PG-13)	FoxVideo #1432	Al Pacino
37	12	12	GLIMMER MAN (R)	Warner Home Video #14479	Dennis Quaid Karen Lynn Grier
38	34	3	TO GILLIAN ON HER 37TH BIRTHDAY (PG-13)	Columbia TriStar Home Video #25049	John Culler Helen Mirren
39	25	3	PLAYING WITH DABSTER (R)	Miramax Home Entertainment Buena Vista Home Video #8759	Ben Stiller Frances Ardisson
40	31	12	ROUND (R)	Republic Pictures Home Video	Jessica Tipton Jennifer Tilly

\* 75¢ add certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, and of at least 50,000 units or a dollar volume of \$1.8 million at retail for nontheatrical programs, and of at least 25,000 units or a dollar volume of \$1.8 million at retail for nontheatrical programs. © 1997, Billboard/OPV Communications.



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p. 1000

► **BLAKE MORGAN**  
**Anger's Candy**  
**PRODUCERS:** Terry Manning & Blake Morgan  
**NXZ Encoded Music 10093**  
 Debut by singer/songwriter Blake Morgan is an accessible mainstream rock record of the kind that fell out of fashion when grunge took over the world but is happily coming back. Morgan's *Anger's Candy* offers moments of inspired songwriting and passionate performances from a top-notch band led by Morgan, who plays guitar and keyboards. Highlights include rocker "Latest," "To Say It's Your Love," and "Firefly" and ballad "Why Don't You See," featuring backing vocals by Lenny Kravitz. Suitable for pop, AOR, triple-A, and college airplay, "Anger's Candy" is executive-produced by label head and legendary producer Phil Ramo.

**Rockcatal**  
PRODUCER: Conrad Uno  
Frontier 31071

With a penchant for flawless pop melodies, hard-driving guitars, inventive rhythms, rhythmic piano grooves, and skin-tight backing tracks, rock quartet the Shame Idol comes across as a magic amalgam of such great old and new bands as the Ramones, XTC, and Ben Folds Five. Highlights of an album produced by Seattle scene-maker Conrad Uno include "The Best and the Furthest," "Endora," the irrepressibly pop "Übermensch," harmony-rich "Picture Of A Clown," the catchy title track, and the equally compelling "Kiss Kiss Bang Bang." An album with ample possibilities for college, commercial, modern rock, and hard-edged pop stations. Contact: FrontierMO

**SPYRO GYRA**  
**20/20**  
**PRODUCER: Jay Beckenstein**  
**GRG #8687**  
 This album from chart-topping contemporary jazz quintet Spyro Gy celebrates its 20th year as a band, with the festivities joined by guest artists Chris Botti and ex-Spyro Gy Gy's Ben Folds. The music is a mix of nature funk, seductively melodic style is ever in evidence as Jay Beckenstein's yearning sax tones spill forth on his midtempo Latin theme "The Unwritten Letter" and on the cover of "The Gentleman," a soulful balladary meander pounding, reckless passages. Other highlights of a smooth set include the rich, majestic harmonic textures of "Someday by You," the smartly swinging "Venus," the "South American sea-and-chorales lines of "Dark Eyed Lady." Also includes a cover of James Taylor's "Sweet Baby James," as poignantly bittersweet as the original.

Chantal Krasnyak

### Under These Rocks And Stones

by *John Auer & Matt Wallace*  
Columbia 67926

In a market gaudied with young female singer/songwriters and female hand-drums, only the truly original can stand out. Enter *Under These Rocks And Stones*. Foremost in that category is Canadian newswoman Chantal Kreviazuk, whose ample singing, whistling, and piano-playing talents make this one of the most original albums of the year. Featuring such brilliant cuts as the self-empowerment anthem "God Made Me," the insightful "Surrounded," the irresistibly catchy and poignant "Deeper Than The Sea," the minimalist rocker "Believe," and the touching "Hands," *"Under These Rocks And Stones"* is a showstopper that plays flawlessly from start to finish. It's a gem that will stay in your ears along the way. Any of the above tracks should start their life at college and triple-A radio and eventually cross over to modern rock, mainstream, and pop outlets. The only possibility of a misfire is the

**Deft Yourself**  
 (Capricorn, 1994) **Very Great**  
 Debut by U.K. rock quartet featuring former Stone Roses guitarist John Squire is a revelation, not because of the band's name, but because of the alchemy between his endlessly inventive playing and front man Chris Helme's crystalline and powerful tenor. Highlights include psychedelic "The Boy In The Picture" and likely single "Blinded By The Sun": gloriously retro-pop tune "Happiness Is Eggshaped"; progressive-rock opus "Love Is The Law," featuring the first single in U.K.; and the Beatlesque "Love Me And Leave Me," written by Squire and co-writer Liam Gallagher. The latter is one of several cuts enhanced by producer Tony Visconti's lush string arrangements, which gives the album a large sonic presence. Already a hit in the U.K., *"Do It Yourself"* deserves a home at modern rock, mainstream rock, college, triple-A, and rock-leaning radio.

**PRODUCERS:** Larry Clover & Roy Hargrove  
**erve 537 563**

Trumpeter Roy Hargrove's newest project is a sharply swinging, rhythm-intensive celebration of the Afro-Cuban wing of modern jazz backed by large ensemble Crisol and featuring such noteworthy Latin musicians as Chucho" Valdes, David Sanchez, and John Benitez, plus stateside jazzmen Frank Lacy, Gary Bartz, and Russell Malone. Standout tracks include the ebullient, undulating rhythmic swells of

**Finally Yours**  
PRODUCERS: Charlton Johnson, Harry B. Freedman & Carmen Bradford  
**Evidence 22186**  
Carmen Bradford, rightly considered one of the finest voices in jazz today, made her recording debut with this 1992 album for Amazing Records. Released by Evidence (which released her second album), this first testament to Bradford's full-till, powerhouse vocal style reveals a skill that comes from her many years touring in front of the Count Basie Orchestra. She's backed here by a 10-piece band that

**Heaven Is The Place**  
Raymond Myles (when Tossaint?)  
Myles 9606  
Raymond Myles, long a fixture in his hometown of New Orleans, returns back onto the recording scene with this collection of spiritual originals and reinventions of gospel waltzes. Veteran music man Allen Toussaint makes the production tight but loose and free-flowing, as Myles sings nearly every note of their music soulfully and confidently through a repertoire that's refreshingly diverse yet still cohesive. "Jesus Is The Baddest Man In Town" is a slow, steady growl—insinuating and insistent—while "Heaven Is The Place I Want To Be" is a smooth-crooning ballad that crescendos to a dramatic climax. After years as a New Orleans street singer, Myles seems poised for a major leap into the mainstream. This album, available through Toussaint's New York-based label, follows an independently released live

**ASLEEP AT THE WHEEL**  
Live!  
PRODUCERS: Ray Benson & Brian Charny  
Crazy/Lucky Dog 67981

As group leader Ray Benson always says when kicking off a show: "Westerns swing ain't dead—it's just asleep at the wheel!" Good to hear those words on CD—this is the kind of kick-ass, feel-good music you hardly hear anymore outside the dance hall circuit. Tracy Byrd and Wade Hayes add their Texas-tinged vocals, and the McGuire Sisters chime in. Great stuff. When is the last time we heard "The Letter That John Walker Read"? **C**

► **SUZANNE CIANI**  
Live!  
PRODUCER: Joe Anderson  
Seventh Wave 7005  
"Live" is actually a greatest hits of Suzanne Ciani, only this time, instead of a bank of keyboards, she's gathered a group of musicians to render her romantic music. Bassist Michael Manning, reed player Paul McCandless, and guitarist Ted Bell are among the notables in Ciani's group. Unfortunately, she never lets them stand out, and improvisers cut loose. Instead, they're in to the sweetest orchestrations of Ciani churning like "Neverland," "The Velocity of Love," and "Drifting." "Samukee" gets the Martin Denny treat-

**★ THE GERARDO EDERY ENSEMBLE**  
*Linda Amador/Beautiful Friend—Love Songs of The Sephardim And Renaissance*  
 (Columbia, 1999, 100 minutes, \$49.98)  
 Gerardo Ederly, Spanish Gypsy Lute Player  
 Sacred Records 5757

Functioning in the obscure but captivating, beautiful niche of Judeo-Spanish music, this CD is a gem. It is truly a gem. The German Sephardic folk songs and music from Renaissance Spain in a sparse setting with classical guitar, lute, percussion, and the vocal talents of Ederly and his ensemble. Gerardo Ederly and Cassandra Hoffman. Singing in old Spanish and Ladino—a Latin language closely related to Spanish—Ederly and company offer us some lovely Spanish and Sephardic songs. Some of the songs are "Yo Soy La Pasa Su Madre," and "Avr'ni Mi Galanica." Among the Spanish Renaissance tunes are "Ay, Linda Amador," "Aquellos que se van," "Mujer de un hombre," all dating from the late 15th and early 16th centuries. A music steeped in cultural heritage and rich in tonal, harmonic, and lyrical beauty. **A** *—Linda Amador*  
 West, Suite 177, New York, NY 10020.

**★ ELLA BAILA SOLA**  
PRODUCER: Gonzalo Benavides  
EMI Latin 55159  
Best-selling Spanish title of mostly acoustic rock numbers by soulful duo of María Botia and Marilín A. Casares boasts inviting pizel of warm, romantic parables ("Mejor Sin Tí," "Besos De Hielo," "Por Tí") appropriate for Latin pop or college radio outlets.

**SOFT POP** *Angelika*  
**Sony Tropical/Sony 82238**  
Label urgently needs to crank up marketing machinery for second straight killer salsa-rooted disc from charismatic—and mysteriously underpromoted—chastete from Venezuela. Fast-moving album stays within rather rigid salsa pocket demanded by tropical stations, but smart arrangements and Medina's vivacious mezzo add beguiling appeal to leadoff single "Tú Me La Pagarás" and "Puede Ser," plus moving bittersweet ballad "Cuarto De Cristal."

**JOHN ELEFANTE**  
**Covered**  
**PRODUCERS: John & Dave Elefante**  
**Pamplin 9701**  
 Former Kansas vocalist John Elefante has made a name for himself as both a producer and a performer in the Christian market. With this debut on Pamplin, Elefante will continue to expand that fan base with this collection of textured pop-rock tunes buoyed by his distinctive voice. The production is full and layered but never sounds too busy or cluttered. The production enhances the songs, which are written by Elefante and Paul Rogers. The lyrics are filled with vivid images and insights, as in "Not Just Any Other Day," which talks about the Crucifixion, and "Fall," which deals with pride and misplaced priorities. Elefante has a lot to say and a wonderful way of saying it. Try listening to "Every Time You See Me Cry," "Where Does Our Love Go," "Every Time You See Me Cry," and the title cut.

**NEW MUSIC TO TRY** (2012) New releases deemed Picos which were featured in the "Music To My Ears" column in the past year and in which the most significant records of the year. All albums commercially available in the U.S. are eligible. See review copies to [Paul.Venay@Billboard.com](mailto:Paul.Venay@Billboard.com), 1515 Broadway, New York, N.Y. 10036. Send R&B artists to [J.R.Royals@Billboard.com](mailto:J.R.Royals@Billboard.com), 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to [Chet.Picco@Billboard.com](mailto:Chet.Picco@Billboard.com), 400 Music Square W., Nashville, TN 37203. Send Latin artists to [John.Lantern@Billboard.com](mailto:John.Lantern@Billboard.com), 1814 Fern Valley Road, Los Angeles, CA 90024. Other contributors: [Heaveck.Nelson@Billboard.com](mailto:Heaveck.Nelson@Billboard.com) (J.R.), [Irvin.Lichtman@Billboard.com](mailto:Irvin.Lichtman@Billboard.com) (J.R.), [Brad.Bergman@Billboard.com](mailto:Brad.Bergman@Billboard.com) (classical/Jazz), [Drew.Wheeler@Billboard.com](mailto:Drew.Wheeler@Billboard.com) (jazz), [Deborah.Evans@Billboard.com](mailto:Deborah.Evans@Billboard.com) (contemporary Christian/Nashville), [Gordon.Guy@Billboard.com](mailto:Gordon.Guy@Billboard.com) (jazz), [John.Diliberto@Billboard.com](mailto:John.Diliberto@Billboard.com) (new pop).



EDITED BY CATHERINE APPELFOED OLSON

## JAPANESE

## THE REVENGE OF THE DEMON BEAST

Genre: Family  
 40 minutes, \$19.95  
 Ash, the finest warrior of a scantily clad, all-female, extra-defense unit, is killing the fighting forces of the Demon Beast. Her battle skills, however, have been transferred into Miki, a motorcycle-racing lover. Coincidentally, the Demon Beast has been reborn and must be stopped. The surviving members of the team figure that they need to complete the transformation of Miki into Ash. How? Through a machine that looks like a tanning bed and by the skillful touch of Muneco, the only guy around, with whom she must "become one." Unfortunately, the Demon Beast wants to "become one" with her and many other women. Graphic nudity makes this title off-limits for kids. Abhorrent Demon Beast rape scenes make this unavailable for nearly everyone else.

## COMEDY

## THE THIN BLUE LINE

Police/Drama  
 40 minutes, \$19.95  
 After tremendous success with his portrayal of the bizarre and neurotic Mr. Bean and the bumbling prince in the hit "Four Weddings and a Funeral," Rowan Atkinson is back as Inspector Fowler in this hilarious British television series. Here, Atkinson plays an upright, conservative, and idealistic police inspector who struggles to keep his character in line. His character is in perfect balance with Detective Inspector Grim, brilliantly played by David Haig, another "Four Weddings" alum. In this series, Grim has aspirations of becoming the English version of Dirty Harry and has no patience for a police officer's protocol and for her majesty the Queen's philosophy. Add to this Fowler's wife and co-worker Patsy, who in turn annoys him by leaving their domestic struggles at home, a nutty cast of characters, wacky situations, and one-liners delivered in British accent of the truest kind, and your viewing pleasure is complete. "The Thin Blue Line" is a great addition to Atkinson fans' video collections.

## CHILDREN'S

## ARTHUR'S DAD

Roadshow Home Video  
 40 minutes, \$19.95  
 A sweet story for anyone who may be anticipating the arrival of a baby sister or brother, Arthur's tale brings to light several important issues. When the new adventure narvik learns there is a new baby on the way, Arthur is filled with visions of sleepless nights caused by the endless crying of the little one. When the baby does finally arrive, she seems to leave her doubts about Arthur as well, but soon they come to realize the joys of family and friendship. Also new to video is the series are "Arthur's Teacher Trouble" and "Arthur's Lost Library Book." Contact: 212-540-7723.

## THEATRICAL

## SHILLOW

Warner Family Entertainment  
 90 minutes, \$24.95  
 Although this teen-jerk-about-a-boy and his four-legged best friend probably won't displace "Old Yeller" as king of the canine drama, it is a winner in the

category of wholesome family entertainment. The film details the bond that develops between a boy who adopts a runaway abused beagle and his father's wishes and the dog who unwittingly teaches him the sometimes tough meaning of love and protection. The story, brought lovingly to life courtesy of a superb cast including Rod Steiger (meanie of love and protection), a beagle named Little Left, about the same time it makes a broad theatrical run, which should heighten awareness.

## DOCUMENTARY

## WHEN WE WERE KINGS

Polymed Video  
 90 minutes, \$19.95  
 There's little left unsaid about this critical darling, whose tremendous theatrical run was capped by an Academy Award for best documentary this year. Detailing in glorious detail the infamous "Rumble in the Jungle" match between then heavyweight champion George Foreman and Muhammad Ali in 1974 in Zaire, the film is primarily a tribute to the indefatigable Ali's heyday. The fight, which was delayed for nearly two hours by a cut Foreman received during training, came to represent a poignant intersection of sports, politics, and race relations. And with detailed descriptions provided

by running commentators Norman Mailer and George Plimpton, the film is a triumph on all fronts.

## TERROR ON THE ATLANTIC

Live Home Video  
 80 minutes, \$9.95

Less expensive and more substantial than many of the Titanic movie fests that are surfacing this season, this detailed investigation weaves a social and historical context around the events surrounding the greatest tragedy to lay over on the seas. A combination of rare film footage and photographs, computer-generated images, and a detailed narrative, the program answers many of the age-old questions about the story line of the sinking. Viewers to ponder more philosophical matters. The recently announced postponement until mid-December of the big-budget James Cameron "Titanic" movie should give retailers a little extra time to hawk this and other related titles.

## TRAVEL

## RAILWAY ADVENTURES ACROSS EUROPE

## ALL ABOARD

Twister Home Entertainment  
 90 minutes, \$14.95  
 From the Travel Channel to the retail shelf comes this sweeping video journey

## IN PRINT

dramatizes, healthy debate still flourishes on a number of points, both among early music specialists and between them and their critics. Thus, the various roles of performing and scholarship and where they might meet in service of revivifying beautiful art are a key topic, as are the continuing questions of whether we can ever really re-create the musical outlook of a Renaissance composer, Baroque performer, or Classical-era listener and why we would want to. So theories of instrumentation, ensemble size, and technique are proposed alongside such concepts as the "otherness" of the medieval mind-set and regional temperaments in music. This mixture of the sociological with the musicological makes "Inside Early Music" exceedingly inviting and not just for Baroque record geeks.

Sherman interviews early music pioneers like Dutch master keyboard/conductor Gustav Leon-

of several majestic sites in the U.S. and Switzerland. Narrated by "Love Boat" doc Bernie Koppe, the series travels through exciting sweeping footage and lots of details regarding a trip through Switzerland's Jungfrau region and Rigi Mounsee area and England's Midland. The inclusion of such information as specific train schedules and even the names of midland and swiss railway makes this tape best suited for those who are planning a trip to one or more of the featured locations. The series also includes "Ride The Rail," a tour through the Scottish Highlands, English Riviera, and Swiss Alps, and "Ticket to Paradise," which includes a tour of Wales and Switzerland's Matterhorn region.

## SPORTS

## FAMILIES IN THE FAST LANE

## SMV

90 minutes, \$12.95  
 While some might look at this sport of auto racing as a daredevil undertaking, for others it's just part of the family tradition. This video—another clever spin through a variety of NASCAR races—finds a soft spot on the side of the track, courtesy of interviews with famous fathers and sons, brothers, and even those who seem born to be future drivers.

hard; as well as such new-generation performers as Italian keyboard/conductor Rinaldo Alesandrini, gaining a wide spectrum of outlooks and insights in the process. Unfortunately, such vital early music artists as Jordi Savall, Emma Kirkby, and Reinhard Goebel aren't included in the discussion for one reason or another, but Sherman does produce some enlightening conversation with other heavyweights, including band leaders from French Baroque expert William Christie and Belgian chorale ace Philippe Herreweghe to Gardiner and Theatre Of Voices chief Paul Hillier; instrumentalists like Mozart keyboard virtuoso Robert Levin and harpist extraordinaire Andrew Lawrence-King; and such vocalists as Anonymous 4's Susan Hellawell and outstanding soloist Julianne Baird.

These are eloquent artists with a lot to say about converting dusty manuscripts to living music, and Sherman guides the viewer through with a sure hand. While a bit too thin, his accompanying discographical sections do have the advantage of including more than just the names of the performers. Sherman weaves the trouble of researching a number of views to come up with a reasonable critical consensus for where a reader should start for investigating the music he brings to the stage. Nicholas McGegan's Handel operas and oratorios, the Tallis Scholars' Palestrina, and Anner Bylisma's Villanelle are wonderful places for someone to begin investigating early music. And by recommending these recordings and elucidating their impetus with grace and depth, "Inside Early Music" provides that which is all too rare: serious entertainment. **BRADLEY BARNHARTER**

NASCAR champion Host Michael Waltrip, brother of Darrell Waltrip, checks in with his son Jonathan Terry and Bobby Elliott. And the new ESPN racing analysis led by Ned Jarrett and his son Dayle, and perhaps the most well-known NASCAR family of all—the three-generation Petty clan, who have been tied to professional racing since 1949. Not only a mélange of sports and racing, the program features plenty of quick-cut race footage and in-depth commentary about the sport and the importance of having a built-in support system.

## ACADEMY EDITED BY BRETT AYOOD

## HACKED.NET

## http://www.hacked.net

As the World Wide Web grows in popularity, there has been a corresponding rise in Web site hack attacks. Hacked.net is a one-stop Web site that documents existing and past hacks. Hacked.net contains archived versions of altered Web sites, which can be compared to the original unaltered site. The site also provides Web site security information and a link to a Web site that can be used to help prevent future Web attacks. In addition, the site contains news and analysis on hacker events, including the recent alleged hack on Universal Pictures' "The Lost World: Jurassic Park" Web site. The site has changed the name: "World: Jurassic Pond." There have been allegations that the hack was a publicity stunt. But that has been denied by the studio.

## WITHOUT A DOUBT

By Marcia Clark with Teresa Carpenter  
 Read by Marcia Clark

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Prosecutor Marcia Clark is the latest—and it's hope last—principal of the O.J. Simpson trial. She's been through the controversial case. Like most of her predecessors, she offers little but a finger-pointing exercise. From day one, "Clark knew mistakes were being made and taking her frustration out on the Los Angeles Police Department and judge Lance Ito. She gives little insight into the case except that the always seemed about two steps behind the so-called "Dream Team" of defense attorneys, as well as the media. She found out about many pieces of information, like the infamous 911 call made by Nicole Brown Simpson, by watching the 6 o'clock news. The pattern repeated itself with the Mark Fuhrman tapes. As most Americans know, the defense attorneys used the tape coverage, Clark's a brass, tough dragon-lady, which she knew hurt her appearance. Clark's mistakes and apologetic and believes the "mountain of evidence" should have led to a conviction. In the aftermath, Clark says the Simpson case destroyed her career as a prosecutor. She says she misses the action, but a multimillion-dollar book deal vilified her to "test the record of the case" and pass her version of the trial events along to her young sons. But with so many people associated with the case having already "set the record straight," the event still seems crooked. Clark's version is just another adding to the confusion over what really went on during the trial of the century.



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## BLUE NOTES

(Continued from page 33)

people. It always takes a little longer than you think, I guess. It's not the same business as video, but we're trying to take our place."

The video angle will give the label some singularity, however. Each recording date has been documented by a multi-camera shoot, some of which, Karay says, were "from the very first time the musicians ever saw the sheet music." Rehearsals have also been shot, as have live gigs prior to the studio sessions. Combined with interviews, the footage will have several uses, including video documentaries, lifestyle portraits, video press kits, enhanced CDs, CD-ROMs, the label's Internet site, and music videos. Karay says, "For the Liebman disc, we've actually made a videoclip that we'll serve to whoever will play it."

Some of the Arkadia Jazz titles will eventually be available on DVD as well, and the visuals will also help there. "The idea isn't entertainment or game oriented," Karay reports, "but geared toward the instructional and educational. For example, the follow-up Liebman record is Coltrane's 'Mediations' suite—a 30-year anniversary recording. Well, Lieb wrote a study of the original recording, and we've integrated that into the enhanced CD. There's also a book he wrote, explaining some of the study, showing the sheet music and offering samples of the choir. Schools, libraries, institutions, sax players, and the [International Association of Jazz Educators] crowd should be into it. That's what we're interested in."

The product will be distributed through V.I.E.W. Distribution, which handles the video titles as well. "We're supplementing it with one-stop and a very selective handful of independent regional distributors," says Karay. All the artists are signed exclusively to Arkadia Jazz. "The motto is 'the artist's choice,'" he concludes. "We're trying to make a greater value not only for the consumer, but for posterity."

## KEEPING SCORE

(Continued from page 22)

record for the Finnish label Ondine Records. Their first project, to be recorded in December, will feature the music of Boris Blacher. The second will feature Bruckner's "Double Zero" Symphony in F minor. Einojuhani Rautavaara, the Finnish composer whose "Angel of Light" had success on Ondine, will compose a piano concerto for Ahtlahti; the work will be recorded in Germany and Japan and recorded for September 1999 release.

## PRIZES: The NPR Performance

Towards Awards, scheduled at press time for presentation Saturday (7) in Chicago in conjunction with the Public Radio Conference, recognized eight recordings and artists in six categories. The Heritage Award went to The Essential Louie Armstrong (RCA). "Rising Fleming: Visions of Love: Mozart Arias" (London) was named debut recording of the year, while violinist Yura Lee was named debut artist of the year. Critics' choice awards went to "Chopin: Piano Works," performed by Byron Janis (EMI Classics); "Chopin: Nocturnes," performed by Andrzej Wawrzynski (Concord Records); and "Rossini: Mezzosoprano Arias," performed by Eva Podles (Naxos). John Rockwell, director of the Lincoln Center Festival, presented the player of the year award, and "Michael Tzuke: Javelin," performed by Yoel Levi and the Atlanta Symphony Orchestra (Argo), received the New Horizon Award.

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**The Biggest In The Land.** WKXS (Kiss 106) Boston's annual summertime extravaganza, Kiss Concert 18, drew nearly two-dozen artists to radio's biggest seasonal event May 31. Among the artists who appeared onstage: Erasure, Shawn Colvin, Jon Secada, 10,000 Maniacs, Duncan Sheik, Blessed Union Of Souls, and Bob Carlisle. Proceeds from the concert benefited the Genesis Fund, bringing the station's total giving to \$550,000 over the past 11 years. Kiss 106 PD John Ivey, left, is all smiles alongside Jon Bon Jovi, who performed material at Kiss Concert 18 from his upcoming solo album, "Destination Anywhere," due June 17 on Mercury. The album's first single is "Midnight In Chelsea."

## 'Caravan' Takes Memphis Blues Onto The Airwaves

BY RICK CLARK

MEMPHIS—More than 250 noncommercial, community, NPR, and college radio stations are feeling the blues with a weekly one-hour music show that is helping keep the genre alive and kicking.

The magazine-style "Beale Street Caravan," funded and staffed by the Memphis-based Blues Foundation and launched less than a year ago, has also



Wayne Jackson, left, and Andrew Love—the Memphis horns—serve as hosts of the weekly "Beale Street Caravan."

forged a global presence on the Armed Forces Radio and Television Service. In the U.S., the show is broadcast in 19 of the top 25 national radio markets, including New York.

"Beale Street Caravan" is beamed via the Public Radio Satellite System on Wednesdays at 12:30 p.m. EST and available free to any noncommercial stations.

Unlike many blues-oriented shows that focus on spinning prerecorded commercial releases, "Beale Street Caravan" presents exclusive recordings of artists in live festival and venue settings from around the country, as well as spotlighting guest luminaries like Jerry Wexler, Allen Toussaint, Bob Porter and John Hammond, and Peter Guaralnic. The legendary Memphis

Horns—Wayne Jackson and Andrew Love—add further energy to the show as its hosts.

So far, "Beale Street Caravan" has featured performances by 140 blues and blues-influenced artists, including Keb' Mo', Hammond, Tracy Nelson, Delbert McClinton, the Fabulous Thunderbirds, Johnny Copeland, Clarence "Gatemouth" Brown, and the Blind Boys Of Alabama.

"Beale Street Caravan's" genesis was an outgrowth of Memphis-based folk recording artist/producer Sid Selvidge and David Lees' desire to address the need for such a show at noncommercial, college, and NPR outlets. (Lees was then executive director of the Blues Foundation—an international organization dedicated to promoting and preserving the blues.)

Both Selvidge and Lees were deeply involved not only in the blues, but in highlighting Memphis' crucial role as the genre's major spawning ground. Since Memphis' Beale Street is a mecca for lovers of the genre, having a show like "Caravan" seemed to make perfect sense.

The pair drew from that fact to gain financial support from the City of Memphis, the Memphis Convention and Visitors Bureau, the Memphis Arts Council, the Shelby County government, and various regionally based supporters like Johnny Phillips' blues-oriented Ichohous Records. Gibson Musical Instruments, which is building a large factory in Memphis near Beale Street, also became a major sponsor.

"There is a real commitment from the city of Memphis to claim its rightful place as the 'Home of the Blues,'" says Selvidge, who now serves as the foundation's senior radio producer. "That is basically how we sold the show to the city."

"We are now to the point where we (Continued on next page)

## Modern Debates Value Of '80s Gold Programmers Decide If Songs Help Or Hurt

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor, and Dana Hall, reporter for Airplay Monitor.

With the influx of modern ACs across the country, modern rock programmers who long ago exiled '80s gold to "Retro Lunch" or "Flashback Weekend" features are now having to decide whether to fight for ownership of that music. And while some PDs believe that heritage and library depth are on their side, others think the format's retro days are long over.

KDGE (the Edge) Dallas PD Joel Folger says, "Programmers will have to see what kind of burn scores start coming back on that material and [then decide]. Do you want to continue to try to hang on to that image, to that niche, or do you want to abandon it and just move on? What you're going to find is that the music will become less and less appealing because it's being shared so much."

Some modern PDs are betting their modern AC rivals will feel the same way. Modern KGDE Omaha, Neb., jumped on the '80s-lunch bandwagon to counterstrike modern AC KTNF. KGDE PD Lynn Barstow says that his station's rival "played a lot more '80s music when they signed on. Now it's diminished quite a bit," while Barstow says allowed him to cut out the noon specialty show, because there was no longer a need to compete there.

Paul Krieger, PD of modern KMYZ Tulsa, Okla., sees a pattern in modern AC's flirtation with the '80s. "When a modern AC station signs on, they will play a significant amount of gold, and then about three or four months into the sign-on, they evolve out of that. A lot of the '80s gold is used in sign-on just to attract attention."

"What's happening to these modern ACs is, after they're on the air for six or nine months, they're finding that they burn through all the '80s pop/alternative stuff. They find themselves at a crossroads and not sure where to go next," says Odyssey VP of programming Steve Blatter, who oversees Los Angeles trimulcast KILY (Y107), which itself signed on with a considerable amount of '80s rock and gold. "We have the opportunity to go wider and a little deeper than a modern AC typically can," he says.

In Portland, Ore., modern KNKX is up against modern AC KBET (the Beat) and top 40 KKRZ (Z100). All three carry '80s specialty programming. "There's a group of about 40 songs that we really really like," says Modern Engle, Devo, or the Pretenders," KNKX PD Mark Hamilton says. "[While] you'll hear them on our station and the competition, you won't hear them on the radio. It's the root of [the modern] format."

Modern WKRO (the Crow) Daytona Beach, Fla., operations manager Taft

Moore is about to move away from '80s material. "We were going to restructure [the format] before the advent of the modern AC. The modern AC audience is [typically] a 25-year-old female. The Crow's audience is an 18- to 34-year-old male. They don't know a lot of this music. They don't care about a lot of this music," says Moore.

In Albuquerque, N.M., modern KTEG is paired with modern AC KPEK (the Peak). While KTEG has an '80s feature at noon, PD Skip Isley says, KPEK's presence has "kept me from doing things like '80s weekends."

It's just too much, plus the music is getting far more exposed than it used to be. "But Isley adds that his station can "go deeper" than Eurythmics' "Sweet Dreams (Are Made Of This)" and Soft Cell's "Tainted Love," "so I think there is still value to the programming, you just need to be a little more specific as to where and when you do it."

In Spokane, Wash., where top 40 KZZU corners the noontime flashback feature, modern KAEZ gets away with playing '80s cuts by spreading them throughout the day. "We didn't see the

(Continued on next page)



Jon And Jan. Jon Secada made a stop by the KBBB (B-100) Los Angeles "Breakfast Jam" as part of promotions for his current EMI album, "Secada," and its upcoming single, "Believe." Shown, from left, are morning show co-host Gary Spears, Secada, co-host Patty Lutz, and morning show producer Wayne Lewis.

## newsline...

**COMPETITORS IN A ROW.** As the "in a row" battle between Philadelphia stations WUSL (Power 96) and rival WPHL (Philly 108.5) intensifies, WUSL is now up to 35 in a row. WPHL, meanwhile, has switched to the "commercial-free every other hour" positioner used in a similar test of wills in the Washington, D.C., market.

**SEATTLE'S NEW SOUND: SPICE GIRLS.** The market, sans a mainstream top 40 for four years, now has KBKS (Kiss 106), which has flipped from rhythmic AC. Its new slogan is "The '90s music mix." New PD Mike Preston brings in ex-KZHT (Hot 94.9) Salt Lake City PD Chet Buchanan as assistant PD/music director/p.m. drive.

**SW'S TAYLOR-EO PROGRAMMING.** SW Networks has secured exclusive rights to the live radio broadcast of James Taylor's "Live By Request" interactive special on A&T. June 25, SW is signing stations for the two-hour event, simulcast via satellite 9-11 p.m. EDT and re-fed on the West Coast 10 p.m. midnight. The event marks WKRO's fourth simulcast of the "Live By Request" series.



## Adult Contemporary

T	W	TH	F	S	S	W	W	TITLE	ARTIST
1	2	3	4	5	6	7	8	DATE & RADIO INFORMATION LABELS	
1	1	1	6					<b>***No. 1***</b> <b>BUTTERFLY KISSES</b>	BOB CARLISLE
2	2	2	7					<b>YOU WERE MEANT FOR ME</b>	• JEWEL
3	3	3	18					<b>HERE IN MY HEART</b>	• KENNY LOGGINS
4	4	4	23					<b>FOR THE FIRST TIME</b>	• BRYAN ADAMS
5	5	5	6					<b>I'LL ALWAYS BE RIGHT THERE</b>	• RICHARD MARX
6	6	6	14					<b>UNTIL I FIND YOU AGAIN</b>	• BRUCE SPRINGSTEEN
7	6	6	19					<b>GARDEN</b>	• BEE GEES
8	12	15	6					<b>ALONE</b>	• TONI BRAXTON
9	10	13	10					<b>I DON'T WANT TO FALL</b>	• TONI BRAXTON
10	8	9	35					<b>UN-BREAK MY HEART</b>	• K. KELLY
11	9	8	20					<b>I BELIEVE I CAN FLY</b>	• SHAWN COLVIN
12	17	17	8					<b>SUNNY CAME HOME</b>	• MICHAEL BOLTON
13	16	21	4					<b>GO THE DISTANCE</b>	• JIM BRICKMAN WITH MARTINA MCGIBBIE
14	13	12	20					<b>VALENTINE</b>	• ERIC CLAPTON
15	14	15	52					<b>CHANGE THE WORLD</b>	• ION CACCIOPOLI
16	13	16	10					<b>TOO LATE, TOO SOON</b>	• CELINE DION
17	14	11	18					<b>ALL BY MYSELF</b>	• PETER CETERA
18	22	27	4					<b>***AIRPOWER***</b> <b>DO YOU LOVE ME THAT MUCH</b>	• MONICA
19	20	24	6					<b>FOR YOU I WILL</b>	• NO DOUBT
20	21	20	23					<b>DO IT SPEAK</b>	• JOSE
21	19	16	11					<b>IF TOMORROW NEVER COMES</b>	• KENNY G
22	19	15	16					<b>NAUGHTY</b>	• DUNCAN SHELLEY
23	21	19	16					<b>BARELY BREATHING</b>	• TINA TURNER
24	23	23	13					<b>ON SILENT WINGS</b>	• BRIAN MONROE & DIANA KING
25	25	25	8					<b>WHEN WE WERE KINGS</b>	

## Adult Top 40

T	W	TH	F	S	S	W	W	TITLE	ARTIST
1	2	3	4	5	6	7	8	DATE & RADIO INFORMATION LABELS	
1	1	1	17					<b>***No. 1***</b> <b>ONE HEADLIGHT</b>	• THE WALLFLOWERS
2	3	4	16					<b>SUNNY CAME HOME</b>	• SHAWN COLVIN
3	2	3	13					<b>BARELY BREATHING</b>	• DUNCAN SHELLEY
4	4	2	30					<b>YOU WERE MEANT FOR ME</b>	• JEWEL
5	5	5	19					<b>I WANT YOU</b>	• HANSON
6	6	6	6					<b>WHERE HAVE ALL THE COWBOYS GONE?</b>	• PAULA CORDEN
7	9	10	10					<b>MEMPHIS</b>	• NO DOUBT
8	7	7	3					<b>DO IT SPEAK</b>	• SISTER HAZEL
9	10	12	7					<b>ALL FOR YOU</b>	• SHERYL CROW
10	8	8	21					<b>EVERYBODY'S A WINDING ROAD</b>	• DAVE MATTHEWS BAND
11	11	9	16					<b>CRASH INTO ME</b>	• THE VERVE PIPE
12	14	18	7					<b>THE FRESHMEN</b>	• BOB CARLISLE
13	13	14	5					<b>BUTTERFLY KISSES</b>	• THE CARDIGANS
14	12	11	29					<b>LOVEFOOL</b>	• SHERYL CROW
15	20	27	4					<b>A CHANGE WOULD YOU GOO</b>	• THIRD EYE BLIND
16	22	24	6					<b>SEM-CHARMED LIFE</b>	• MEREDITH BROOKS
17	18	22	8					<b>BITCH</b>	• WHITE TOWN
18	17	17	11					<b>YOUR WOMAN</b>	• HOTOTIE & THE BLOWFISH
19	16	16	18					<b>I GO BLIND</b>	• COUNTING CROWS
20	15	13	27					<b>A LONG DECEMBER</b>	• SARAH MCCLACHLAN
21	23	23	22					<b>STARING AT THE SUN</b>	• U2
22	19	15	14					<b>SECRET GARDEN</b>	• BRUCE SPRINGSTEEN
23	27	29	3					<b>SHAME ON YOU</b>	• INDIGO GIGS
24	26	26	5					<b>HOW BIZARRE</b>	• CMC

## Radio

## PROGRAMMING

## MODERN DEBATES VALUE OF '80S GOLD

(Continued from preceding page)

need to duplicate what they were already doing," says KACP music director Haley Jones. "We can incorporate the music by spiking it in throughout regular programming and not overloading the listener for a lengthy period of time. We play about one mainstream cut per hour, something like the Cars. The 'cheesy' stuff is more like one every other hour. We get a lot of feedback on the music they play. People love it, but you have to be careful not to play too much, because the burnout factor is so much greater."

In Richmond, Va., modern WBGU briefly explored the idea. After their direct competitor, WVGQ, went away, we tried spicing in what we called "Buzo Retro Clips" to try and mature the station a little bit, expand it, and add a little flavor," says P.J. Jett. "But after researching it, we found that it wasn't helping. Had we been around for 25 years, like WHFS (Washington, D.C.), we could probably get away with it."

WBGU does play mid- to late-'80s cuts from such acts as U2 and R.E.M. Quest says that recent changes in the market, including the encroachment of croonster WMMX (B106.7) on that turf, "have affected us. You can hear the End Of The World As We Know It" on WMMX. Just sharing a song like that doesn't help us at all. Now, all of a sudden, people have two buttons to choose from, if that's your bag."

Picking up on Quest's comment about the heritage of WHFS, KJGDE's Poljanec says, "There are very few stations like the Edge that have a history with that product. It's always been a part of that radio station, much like it's been a part of KROQ in L.A. . . . We were one of the first stations to be in a situation to take advantage of those types of songs."

Sara Trexler, PD of modern KROX Austin, Texas, says that despite a modern AC and top 40 station sharing '80s material with her station, "every time we get the Arbitrons, [our] 'Flashback' station is always up, up, up, up. I think there's a broad base of support for a lot of that nostalgia stuff."

The burn factor doesn't scare her, she says, because even if playing the '80s songs burns some older audience, the station is also making such material "more familiar to a whole generation of people that wouldn't otherwise be exposed to it. Led Zepplin is still a viable act. Has it burned out? And the tracks that really suck and burn are the ones that get eliminated."

Looking over the recent debuts of modern AC in her market, Trexler says, "I know they tested some of these records. And they have a tendency to test very high positive, and they're very familiar. So it makes things like modern ACs feel a certain amount of comfort. But this modern AC also shares with top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for very high positive, and they're very familiar. So you start losing some of your pop-sharing audience, and you end up being everybody's third or fourth choice."

WHYYT Detroit is steeped in an '80s love. "We're doing the 'Flashback' lunch since the day I got here," says PD Garret Michaels. "From 5:00 to 5:30 p.m., we do nothing but 'Flashback' stuff. We have a show

called 'Saturday Night Flashbacks,' which runs from 10 p.m. to 2 a.m. live from a night in '80s. And then once a month, we do what's called an 'All-Request Flashback Weekend.'"

Michaels says that WHYYT's heavy reliance on '80s material entices to "a lot of people out there who are in their late 20s and early 30s who are real disenfranchised with what's on alternative radio right now. They don't relate to it, or the kids that listen to them."

Citing WNNX Atlanta operations manager Brian Phillips' comments, Michaels says that his strategy pre-empted a modern AC attack altogether. "We're both so friendly to adult alternative music

anyway. The fact that we both still have a heavy reverence for a lot of the '80s gold, somebody would be completely out of their mind to do modern AC here against us."

Michaels believes that Detroit rock radio is already too fragmented for more than one station to tame the big '80s. "If you're in a market where it's not as over-radiated as this one is, '80s gold, somebody would be competing some of the '80s music, [although] a lot of the alternative stations are programmed 12-24. And if you're programming to 12-24, you probably shouldn't play any '80s music at all. Their era of alternative music happened when 'Nevermind' by Nirvana was released."

## 'CARAVAN' TAKES MEMPHIS BLUES ONTO AIRWAVES

(Continued from preceding page)

have proven ourselves to the local hand. We are currently looking to major corporations, trying to raise more money for the show."

The foundation finances "Beale Street Caravan" through its general sponsorship and funding efforts, often creating packages that combine sponsorship with other fund-raising activities. Michaels says that the foundation offers all its annual Los Angeles-based Lifetime Achievement Award. "Caravan's" production facilities are based in the foundation's offices, as are all "Caravan" personnel and Blues Foundation employees.

"I would say that 'Beale Street Caravan' is folded nicely within the Blues Foundation. It is an integral part of the Blues Foundation, on par with the WC Handy Awards and anything else we do," Seidvige says.

Howard Stovall, the foundation's executive director, agrees. "Right now, the 'Beale Street Caravan' is out there promoting a awareness of the blues around the world," he says. "There is no way, except through the normal broadcast means, that we could reach the number of people we are reaching and telling them about the importance of this music, who is out there playing it, and the kind of events that are being produced."

One of the most significant boosts to the show's listenership was a recent pact with NPR. Worldwide to distribute the show over the Arts & Sciences Radio and Television Service.

Currently, "Caravan" is in preliminary negotiations with NPR. Worldwide to distribute the show throughout Europe and Japan.

Regarding what constitutes true blues, "Beale Street Caravan" adopts an ecumenical approach to the music that aims to be inclusive rather than exclusive. From show to show, listeners can hear everything from the raw blues of L.L. Burnside and Junior Kimbrough to the more straight-ahead, blues-influenced rock-rave-ups of Coco Montoya or Michael Bumbie. "We're capturing the spirit of all the blues, like the North Mississippi All-Stars, are there, and we're capturing the legends, like Clarence 'Gate-mouth' Brown."

Blues may be the focus of "Beale Street Caravan," but Seidvige points

out that it is important for the show to exhibit a wide-ranging expression of African-American-influenced music.

Seidvige says that the show has featured blues of John Hammond or Alvin Hart, all the way up to Jimi Hendrix-style rock, R&B, and the edges of Jazz. "Seidvige says, 'To a large extent, the blues have been the only thing that we record, and that will be all over the map.'"

Seidvige adds that for each live performance, he recorded for the show. "We try to sign an exclusive release with the artists that is exclusive to us for non-commercial radio. We also sign a deal with the festival itself and for the venue."

Festivals featured on "Beale Street Caravan" include the Beale Street Music Festival, Mississippi Valley Blues Festival, King Island Blues Festival, Bull Durham Blues Festival, and San Francisco Blues Festival.

While venues like Manny's Car Wash (New York) and Snug Harbor (New Orleans) are showcased, the bulk of the club blues acts are captured on Memphis' Beale Street or in the nearby downtown areas: Blues City Cafe, Center for Southern Folklore, Huey's, King's Palace, and B.B. King's.

The Blues Foundation's annual W.C. Handy Awards—the blues world's equivalent of the Grammys—are also a source of live recorded material for the show.

"A good deal of this music originated in Memphis and the environs. A good deal of our focus is on Memphis. We record on Beale Street, and we record as many Memphis acts as we can," says Seidvige. "But the show also goes out on the road and catches blues wherever it may be."

The program has just finished its 12th season, with 40 original shows and 12 repeats.

"We are serving a lot of different constituencies here: the fan, the musicians, and the venues and festival promoters that are creating the events for these people," Stovall notes. "To reach a million people each week with the foundation's message and with the blues is an amazing amount of success for the amount of time this show has been on the air."



Beale Street Caravan



After a two-year hiatus from the record racks, smart-pop outfit Todd The Wet Sprocket has returned with its sixth album, "Coil," and a No. 15 Modern Rock Tracks hit, the soaring "Come Down." A working band for more than 10 years, the Santa Barbara, Calif.-based members of Todd took the time to off in just over five months, with three kids born to the band in that year.

Conventional wisdom would tell that a healthy marriage and a blizzard brood of kids are inimical to a touring rock band. But not Todd that to Todd vocalist Glen Phillips. "It's a lie that you have to be screwed up and off-beat to make great rock music," he says. "The syndrome is a posture; the idea that you're not the person to be responsible to others just because you're an artist is complete, unadulterated bullsh\*t."

"Rock 'n' roll is supposed to be a young person's fantasy, a young man's, really," Phillips adds. "But it doesn't have to be that way. We met Robin Zander of Cheap Trick the other day, and it was so inspiring. He shows that you can do this for 20 years and still



be a decent person and love your kids."

With touring, videos, and media taking a massie away from home for long periods of time, the music

business isn't really set up with families in mind. But even though it makes things more hectic and expensive, Todd is trying to make allowances by booking shorter tours and scheduling more days off for visits. Plus, Phillips makes plenty of phone calls home to his "Baby Blue Slayder."

And even with nursery rhymes ringing in his head, Phillips says that domesticity has proved a boon to the songwriting process. "We're not a real 'entertainment' kind of band anyway, but once you listen to when your dog dies or something," he says. "Our songs tend to be about self-searching, and as a parent, there's a whole lot more to search for the stakes aren't as high for self-improvement. If you're not the best person you can possibly be, you're not just going to screw up your life but someone else's, too."

## Billboard.

JUNE 14, 1997

## Mainstream Rock Tracks

WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
1	1	1	LITTLE WHITE LIE	SAMMY HAGAR
2	3	3	IF YOU COULD ONLY SEE	TONIC
3	2	2	LEAVE AWAY	THE OFFSPRING
4	4	5	PUSH	MATCHBOX 20
5	6	8	FREAKS	LIVE
6	5	4	THE OFFENCE	QUEENSRÛCHE
7	8	12	THE WORLD TONIGHT	PAUL MCCARTNEY
8	9	10	MONKEY WRENCH	FOO FIGHTERS
9	7	6	STARING AT THE SUN	L2
10	7	7	LISTEN	THE SMASHING PUMPKINS
11	17	27	THE FRESHMEN	THE VERVE PIPE
12	12	9	THE FRESHMEN	THE VERVE PIPE
13	15	21	AFRAID	MOTLEY CRUE
14	13	16	MAN'S CHINESE	NAKED
15	11	7	PRECIOUS DECLARATION	COLLECTIVE SOUL
16	21	22	DON'T WANNA BE HERE	COOL FOR AUGUST
17	14	11	VOLCANO GIRLS	VERUCA SALT
18	16	13	KING NOTHING	METALLICA
19	20	14	LIE TO ME	JOHNNY LANG
20	19	17	ONE HEADLIGHT	THE WOLFWOLVES
21	29	—	THE END IS THE BEGINNING IS THE END	THE SMASHING PUMPKINS
22	23	28	TRUST	MEDAGETH
23	18	6	ROCKCROWN	SEVEN MARY THREE
24	26	26	OATLIGHT FADING	COUNTING CROWS
25	24	19	FALLING IN LOVE (IS HARD ON THE KNEES)	AEROSMITH
26	24	6	TRAVELIN' MAN	LYTHRIN BRYAN
27	25	23	LAKINI'S JUNE	LIVE
28	30	35	COME DOWN	TOAD THE WET SPROCKET
29	22	20	COLD CONTAGIOUS	BUSH
30	35	—	BATON ROUGE	THE NIKONS
31	27	25	RHINOSARD	SOUNDGARDEN
32	37	38	SONG 2	BLUR
33	31	29	FREAK	SILVERCHAIR
34	32	34	GREEDY FLY	BUSH
35	34	31	TOOL	TOOL
36	RE-ENTRY	3	THE WORLD TONIGHT	PAUL MCCARTNEY
37	NEW	1	BLEEDING ME	METALLICA
38	33	30	MAGNOLIA	THE SCREAMIN' CHEETAH LIPS
39	NEW	1	CAROLINA BLUES	BLUES TRAVELER
40	38	33	PINK	AEROSMITH

Compiled from a national sampling of airplay, supplied by Broadcast Data Systems' Radio Source. Tracks shown: 102 Mainstream rock stations and 177 Modern rock stations electronically monitored 24 hours a day. 1 week of sales. Songs entered in descending order of entry date. Songs receiving airplay in previous weeks, regardless of chart position, appear as well as those records which appear in 102 Mainstream rock stations or 177 Modern rock stations electronically monitored 24 hours a day. Songs entered by the first time. © 1997, Billboard® Communications.

## Billboard.

JUNE 14, 1997

## Modern Rock Tracks

WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
1	1	1	SEMI-CHARMED LIFE	THIRD EYE BLIND
2	2	2	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSONES
3	6	12	IF YOU COULD ONLY SEE	TONIC
4	5	4	IT'S NO GOOD	DEPECHE MODE
5	6	11	NOT AN ADOCT	K'S CHOICE
6	7	7	SONG 2	BLUR
7	10	10	THE END IS THE BEGINNING IS THE END	THE SMASHING PUMPKINS
8	4	3	THE FRESHMEN	THE VERVE PIPE
9	10	7	MONKEY WRENCH	FOO FIGHTERS
10	8	5	BITCH	MERCURY DROPPS
11	13	18	PUSH	MATCHBOX 20
12	20	5	THE OFFENCE	THE WOLFWOLVES
13	14	16	HELL	SQUIRREL NUT ZIPPERS
14	10	8	GONE AWAY	THE OFFSPRING
15	19	17	COME DOWN	TOAD THE WET SPROCKET
16	19	14	SANTERIA	SUBLIME
17	15	19	VOLCANO GIRLS	VERUCA SALT
18	18	15	STARING AT THE SUN	L2
19	20	12	EYE	THE SMASHING PUMPKINS
20	23	27	6 UNDERGROUND	SNEAKER PIMPS
21	16	13	FREAKS	BECK
22	17	17	THE NEW POLLUTION	BUSH
23	24	23	COLD CONTAGIOUS	THE WOLFWOLVES
24	22	21	WHITE TOWN	THE WOLFWOLVES
25	27	31	TRIPPING BILLIES	DAVE MATTHEWS BAND
26	26	7	DAYLIGHT FADING	COUNTING CROWS
27	35	35	LISTEN	COLLECTIVE SOUL
28	34	3	ORANGE CAMP	SUBLIME
29	NEW	1	TURM MY HEAD	LIVE
30	35	—	A CHANGE WOULD DO YOU GOOD	SHERYL CRANE
31	32	39	NEVER SAY NEVER	THAT DOG
32	—	3	FOUR LEAF CLOVER	AMERICA
33	36	5	JOHN WEAVER	COWBOY TROUBLE
34	37	40	SELL OUT	REEL BIG FISH
35	36	32	GREEDY FLY	BUSH
36	NEW	1	WRONG WAY	SUBLIME
37	30	25	WHERE YOU GET LOVE	MATTHEW SWEET
38	34	30	BLUE TO OREAM	FIONA APPLE
39	31	24	ELEGANTLY WASTED	INXS
40	38	26	BATTLE OF WHO COULD CARE LESS	BEN FOLDS FIVE



## KID ROCK

Week of May 25, 1997

- Love to Be Loved / Mary J. Blige
- Read Over Heels / Alaska Festival / Big
- Want You / Savage Garden
- My Way / Paul McCarty
- Love Radio / Baby's House
- Blood On The Dance Floor / Michael Jackson
- Mama's Spice Girls
- Next to Me / Brand / Sheryl Crow
- Black Rockers / The Chemical Brothers
- Twelve-String / Chorus
- Request Line / Thelma Houston
- Thinking Of Me / Tony Taro
- Mountain Of Me / Mary McCormack
- Somebody Dope / Thelma Houston
- Swamp / S-Connection
- Good Thing / Tony Taro
- Tempest / Super
- For The Love Of You / Candy Dulfer
- Time / Chorus
- Pretty Little / Steve Winwood
- Feeling / Devo
- Wings - Karan / Karan / Karan / Karan
- My Way / Paul McCarty
- My Way / Paul McCarty
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# Coolbone Documents N.O. Urban Life For 'Strife' Clip

■ BY HAVELOCK NELSON

NEW YORK—Coolbone's down-tempo debut video and single, "Nothin' But Strife," is a moody, minor-key strut whose tight lyrical narrative explores the interior and exterior "mental devastation" involved in growing up black in the inner city.

The clip contains serious and compelling images, including shots of handcuffed men, sleeping dogs lying on the gritty ground, littered with discarded bums rummaging through dumpsters, alcoholics nodding, and wheelchair-bound grandmothers rolling through an inner-city neighborhood.

These shots are intercut with footage of the eight-man New Orleans "beat-hop" group. Its unique, retro-r'n'b sound is the intersection of simple but scholarly New Orleans acoustic and a flexible hip-hop cadence (Music to My Ears, Billboard, May 3). The act performs intensely in a smoky jazz-nightclub setting, as the David Halaband-directed video attempts to document the lifestyles of impoverished inner-city dwellers from New Orleans.

Instead of sepiatoned musicians on the clip shows Coolbone swinging through "Nothin' But Strife" wearing bright, colorful clothing.

"The club was still smoky, but the dimension of color kept things [modern]," says Halaband. The act's, which is taken from the song's Hollywood album "Brass-bop," was written by the New Orleans-based band's lead rapper, Eric "Cash-Us" Clay. According to the crew's leader, trombone player-criticist Drew Coolbone, Clay basically put the song together piece by piece: "He created the music and went through various stages with the lyrics."

Johnson says that even though

the track was carefully constructed, even if it came to shoot the video, "everything didn't have to be taken so literally," but we did want to keep things in the pocket of what the song was about.

The experience of making the "Nothin' But Strife" clip was one of mixed emotions, says Halaband. "I felt gratified with what I got—it's important that we realize everyone's not living the same lives, and, as these are fascinating lives—but [leaving them] was also an emotionally hard thing. I questioned whether I was fair photographing these people in their situation."

Halaband says that he wanted to document the various characters in their natural surroundings, in a natural state, but that he also took special care to extend a measure of respect to the residents. Before turning on the camera, Halaband introduced himself to folks in the community and informed them of his efforts.

"If one person said they didn't want to be shot, I respected that one person," he says. "I turned off the camera even if even if he or she was in a crowd."

Besides the issues of ethics and safety for the crew, Halaband says doing this "was also important for maintaining the integrity of the band," cause this is where they're from.

Although the shoot with the entire band and crew took two days, Halaband actually began filming scenes the previous week as he was touring sections of New Orleans with Johnson. He later returned to some of the same locations, but that members of the group could be integrated into the scenes.

As for the location shots, Halaband says, "They may look pretty, but they still get the point of the song across very effectively."

## PRODUCTION NOTES

Crystal Lewis' "Beauty For Ashes" video was the work of director Chuck Shanley. Filmed on location in Franklin, Tenn., the clip was produced by Southern Exposure.

Jim Dantzier and Matt Snyder directed and produced the clip "Today" by Geoff Moore & the Disconnection, filmed in Seattle for Fly Wheel Industries.

Ani DiFranco's "In Or Out" video was directed by DiFranco and shot around the city around the R. Lita Marshall and Linda Duvoisin directed photography.

The clip for "Another Man's Sky" by Royal Wade Kimes was the work

of director Norry Niven. It was shot in Dickson, Tenn., and Keith Fox and Stone Core Films produced.

Niven was also the director behind Collin Raye's "On The Verge" clip, filmed in Knoxville, Tenn. The clip was produced by Stone Core Films.

Mila Mason's "Dark Horse" clip was directed by Jim Shea for Planet Pictures. Mark Latta's "I'm Not Robin Beresford produced on location in Wilcox, Ariz.

Steven Goldman was the eye behind the video "Keeping Your Kisses" by Kris Tyler, which was shot in Sedona, Ariz. Susan Bowman and Tom Calabrese produced for the Collective, LLC.

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## FUGEES' JEAN PRESENTS ECLECTIC 'CARNIVAL' ON COLUMBIA SOLO SET (Continued from page 1)

the musical and marketing levels.

The Carnival," which ships worldwide June 24, draws from a dazzlingly wide musical palette. The showstoppers are French Reggae, Spanish, and English-language lyrics while judiciously mixing R&B, hip-hop, Caribbean, classical, funk, jazz, and even gospel styles. It also features guest performances by New Orleans soul legends the Neville Brothers ("Mona Lisa"), a mindful, love-soaked apparition, salsa super-diva Celia Cruz ("Modern hip-hop interpretation of a 1940s anthem," the New York Philharmonic prechordally announces, "November"), and members of the Fugees All Stars: John Forté, Melky

Seadek, and Fugees co-members Prakaized and Lugayns Hill.

"I think it's important to know—it's almost like an opera," says Columbia Records president (U.S.) Don Ienner. "If, as they say, music is the universal language, then Wyclef has really surprised that it can be so much of an amazing work that is able to reach out and touch listeners on a global level."

Denette Guidry, Columbia VP of marketing, says the album's international releases "The Carnival" internationally, it intends to create "total global saturation." He adds, "We're really excited about this album. It's a Fugees' album off with the worldwide presence of their second album, 'The

Score," and take it to the next level.

Released in 1996, SoundScan reports that the album has sold more than 1.8 million units in the U.S. Guidry says it has sold 12 million units worldwide.

A soulful soundtrack that ignored generational, artistic, and stylistic boundaries, the album is a mix of emotive singing, richly detailed raps, and simple, contoured arrangements.

"The Fugees really blew a trail for other performers, particularly hip-hop performers, to be able to go into markets around the world, such as Europe and Asia, which never embraced hip-hop before," says Ienner.

Having paved cross-continental ground that other rap acts like Columbia labelmate Nas have since crossed, Jean recently returned to Europe to further reinforce his pioneering footprints there.

Currently he's back home in the States, where he has just completed shooting a promotional video for "We Tryin' To Stay Alive," the bubbly, breezy first commercial single from "The Carnival." The clip was directed by Roman Coppola in New York and will ship by Coppola's end, according to a Columbia spokesman.

Guidry says viewers of the clip "should be in store for Saturday Night Fever meets The Godfather. It's gonna have a lot of choreography."

The single hit stores May 27. According to SoundScan, it has since sold more than 100,000 copies. The single buyer at New York's Virgin Megastore, reports that the song was the No. 2 seller for the store the first week it was released.

On radio, "Staying Alive," which samples and reinterprets the Bee Gees hit from 1976's "Saturday Night Fever" soundtrack, has been performing well in all regions across the U.S. so far, according to Broadcast Data Systems, it was being played by 61 R&B stations for the week ending June 1.

At WOLC Chicago, where the song received four spins and was ranked No.

19 for the week ending June 1, Don E. Colson, assistant P&M, says, "Initial response has been promising. The song is kind of different, but the whole Fugees clique has a stronghold on the market right now based on the success of their last album, and a hot group gets more opportunities to succeed or fail. But so far, so good."

Jean views himself as an artist who is unashamedly unwilling to be typecast or compromised. "I think I basically said, 'Yo, this is how it is,'" he says. "I don't think I commercialized anything."

Ienner agrees, adding, "Songs like 'Gone With a Wind,' 'Apocalypse,' and 'November' are absolutely incredible. They've got such musicality, and they have got to revolutionize hip-hop and wake up the people who are just doing rap music for the bucks. He's doing it for the culture."

"The Carnival" was recorded in various recording studios around the world while the Fugees were on a worldwide tour. "It started out being a French Creole record we were gonna put out independently," says Chris Schwartz, CEO of Buellhouse Records. "The original plan was to do an EP. The Fugees are huge in France, and we had the Sony France label going bonkers."

"The booking studies in every country the record was in, and as it went from place to place the idea and concept started to evolve, and it became more of a hybrid island/hip-hop record," he adds. "As it grew, we always anticipated that it would be a global thing."

On April 24, the project started rolling out of the streets of Colombia, a rap white-label vinyl on the rubbery rap track "Anything Can Happen,"

which they shipped to DJs. The company also leased a video by Joel Berman and serviced it May 5 to outlets. Soon thereafter, "We Be Staying Alive" was being leaked by R&B stations, beginning with WQHT (Hot 97 New York). "We serviced some of the hottest markets—New York, Atlanta, San Francisco, etc.—with a DAT early," Guidry recalls.

As a five-song sample featuring cuts from "The Carnival" was infiltrating the underground via the label's street team and through a mailing to The Source magazine's 43,000 subscribers, the "We Be Staying Alive" maxi-single was arriving in stores.

At retail, Sony has several campaigns planned to back the album. Jean will do in-store promotions at both mainstream and independent outlets, and Sony plans to dress many of the locations up to resemble actual carnivals. "We want to make sure the streets, mix shows, and the people that were there from the beginning are covered," Guidry says. "We're trying to fill every nook and cranny. And we want people to get the whole sense of the record, which feels like a block party."

Jean will be on a statewide and European promotional tour June 16-June 18. "It's not a tour up America," Guidry says, "and he'll go back over there—London, Spain, and France—by the middle of June, then he'll come back here." As he troops across international terrain, Jean will be taking part in sound-system parties and manning shifts at select radio stations. He will, moreover, play "all of the major summer events in the U.S. and Europe," events in London, Brooklyn, N.Y., Baltimore, and Houston.

## SHELTON'S NEW LABEL (Continued from page 6)

released from his contract and adds that he's not interested in signing with another major label. "I didn't talk to any other labels at all," he says. "I really wanted to do this myself."

Shelton is financing the new venture. "I'm in a position where I've got enough fans that I feel confident I can at least break even, and I feel confident I can make money," he says.

Many music industry executives, Shelton says he would love to sign and develop other artists, but for now the label will release only his own product. "I don't see Shelton's label as one that will initially be available only in Wal-Mart stores for an as-yet-undefined time period. 'We haven't locked in any deals going into the summer months,' he says. "Wal-Mart is where most of my fans shop."

Mike Martinovich, a partner in the Nashville-based marketing firm Martinovich Associates, is handling Shelton's album and has high expectations for it. "Essentially the marketing of Ricky Van Shelton's music is going to be heavily media-oriented," he says. "It's a straight-on targeted country, and every viable highly targeted country medium will be selected and maximized. This includes country radio, TNN, CMT, local and regional television opportunities, and country consumer print. This very concentrated media blitz is really designed to impact the true-blue country music fan, coincidentally the Wal-Mart shopper."

Martinovich says the 12-song album has sold \$8.96 CD and \$6.96 cassette, not as a special offer, but for the life of the project. Among the resources Martinovich plans to use extensively to promote the album is the relationship Shelton's relationship with TNN. "TNN's audience and his are a perfect fit," Martinovich says. "We'll be involved in a multitude of offerings with the network's branding."

"Making Plans" was produced by Steve Backham and Marshall Morgan. "Most of these songs I had for a long time," Shelton says. "I took Steve when we recorded it that I wanted it simple and clean and live-sounding. And it is. If you put applause in the song, you'd think it up," he says of a recent show in Nevada. "It turned into a party. They liked everything, but they applauded right in the middle of

"She Needs Me" and "It Wouldn't Kill Me." You can tell a lot about a ballad when you perform them live."

The first single from the project will be "She Needs Me." Shelton says he plans to hire independent record promoters and will service the album to all country radio outlets. "My strategy is very simple," he says. "I'm going to service all the radio stations. All those who want to be on the radio, I'm going to service... [The 2,500 stations that don't get worked [by major labels] are listening during a 4-Wal-Mart. So I'm going to make sure that I'm going to them play it to make Wal-Mart a lot of money and make me some. And I'll have my outlet, and I'll move onto the next one."

Martinovich says Shelton is a familiar voice at country radio, and he thinks that will help him secure airplay. "Country radio fans will all frequently comment that they don't know when they're listening to, and Ricky Van Shelton's voice is one of the most distinctive and most importantly recognizable voices in country music. Although we'd prefer it, front- and back-announcement is really not required on a Ricky Van Shelton song."

WYOT Lynchburg, Ky., PD Kenny Shelton (no relation) says he has yet to hear Shelton's new music but is eager to do so and open to playing it. "There's an awful lot of interest, especially in the South," says Ricky Van Shelton, "music," he notes. "We're still playing all the hits. They are still in rotation. So we'd definitely give his new music our full attention."

Kenny Shelton says Shelton's familiarity to country listeners will be a plus as he launches his new venture. "There's an established fan base that will give him a leg up," Shelton says. "It's going to be a challenge for him. But at the same time, with everything he's done in the past, it's got to perk some of the ears of country radio."

Shelton acknowledges there will be challenges, but he's excited about the new venture. "I'm going to team up with Michael Campbell of the Campbell-Ketchum Entertainment Group. My goal is for the album to be a hit and have his singles obviously, but other than that, I want to build up a fan base like John Prince or Jimmy Buffett where I don't have to deal with anything but music where I don't have to deal with any political garbage," he says.

"The music will be the king of it all, and then I'll just do music. That's what I want to do. I want to do music records and make a living and be successful at that."

DEBORAH EVANS PRICE

## DISNEY NAMES PREZ (Continued from page 6)

unique opportunities to artists. "An artist coming to a label like Disney will be a future opportunity to artist-development opportunities or benefits down the road that maybe someone else might not be able to offer."

"The talent that we're looking for is people of being involved with that family." Prior to starting the new label, Disney's Nashville presence has consisted of a few recording contracts, says Susan Borgeson and Brian Rawlings. "There's no question we'll be expanding our publishing presence in Nashville," Lever says. "The whole presence of Disney is going to get much larger in Nashville."

Goodman says he will announce the label's head of A&R within a week. "I think the label will be a part of it as far as I'm concerned," he says. "And once that person comes on board, then we'll be able to really move quickly into getting some acts and getting into the studio [to start the product development process]."

Subsequent staff additions will be announced in the coming months, but Goodman says he plans to proceed slowly. "We're going to phase this thing through. The first phase is the A&R [recording, get artists in, produce and get some product created]," he says. "Then we'll move into the next step of putting together our promotion staff, then our sales staff."

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## NEW CHAIRMAN OF IFPI'S ASIA BOARD SOUNDS A CAUTIOUS NOTE

(Continued from page 1)

talk up the expansion in developing markets. The '95 value growth in Asia, excluding Japan, was said to be at the highest level in 15 years, "in some years," and three nations were cited for sales increases of more than 50%: Thailand, Taiwan, and Malaysia.

Yet behind the statistics, there lies a more complex, difficult reality. The long-term scenario for Asia is still very bright," says EMI Music Asia president Lachlan Rutherford, "but there are a number of short-term issues that are already affecting—and will continue to affect—the business. They're really taking some of the gloss off."

Two of the issues Rutherford mentioned so positively in the IFPI report have problems that are unlikely to be solved soon. Taiwan, the largest market for Chinese pop music outside the mainland, has been dealt a double whammy: the cost of marketing and promoting artists has soared in the past 18 months, while the unit sales of many hits are falling short of last year's. The land is, in the words of one major-label regional director, "a mess," due to the resurgence of piracy, "a serious problem," and the fact that the country's music distribution network is looking unstable.

At the same time, these countries and others in the region, such as South Korea, are facing growing political difficulties. "You've got a personal fiscal conservatism which runs very strongly throughout Asia," says Rutherford. "So it's not just a matter of macroeconomic trouble, the consumer markets get hit much faster than in most Western countries."

At least two reasons to be concerned: his corporate role as head of EMI's recorded-music activities in the region and his industrywide responsibilities as secretary general of the IFPI's Asia-Pacific regional board. He was selected in May by his peers for the trade group post (Billboard, June 7) and shoulders the duties officially at the start of the new year.

A New Zealander, Rutherford, 45, has spent more than a dozen years in Asia at EMI's helm. At the major label's executive level, he's been there only to that of PolyGram Far East president Norman Chang (see story, page 42). All the companies have different cultures and different ways of doing business," he says. "We've had varied histories, all of us, and there isn't a man among us who hasn't made mistakes." Rutherford is candid about his own mistakes being made on the ground right now: "The whole commercial basis of Chinese repertoire has been eroded. It's been the last two years, particularly in Taiwan." The costs of promotion have soared, he confirms, spurred by the proliferation of media. "Because there's a lack of professional media people, every time a new channel comes on, they just add another dollar. There's also been an erosion of pricing because of pretty free downloading."

Indeed, deep discounts to the trade and the use of free goods to promote releases outside local areas are the talk of the industry, and Rutherford says he's international visitor to the offices of IFPI's affiliate organization in Taipei, secretary general Robin Lee breaks off his scheduled photo shoot to discuss the charts and a particular company's highly aggressive marketing techniques.

Meanwhile, the returns policies of at least one of the major labels are expected to change soon.

Asia-Pacific regional board, Michael Smellie, shares Rutherford's disquiet about Taiwan. "The cost of making records there has exploded," says Smellie, who is also BMG Entertainment International's senior VP for the region, "and the domestic market is contracting. Because everything has increased in cost, or returned to the way there's a little bit in the market, every-body de-stocks, and the record companies get flooded with product."

Hardly any "recession" that there are such market swings.

"My own feeling on Taiwan," states Rutherford, "is that there's probably too much concentration on live marketing and promotion [expenditure] and not enough on changing the music. You can do what you like [with terms], but if the music isn't there, it doesn't matter at what price you sell and how much you spend, it's not going to give you the numbers you want."

The projected rise in sales is simply a forecast, based on the data in costs. To me, that's a sure sign that a lot of companies must refocus their repertoire direction," Rutherford adds that IFPI figures for Taiwan in 1994 may have shown a 20% increase in value, "but we're closer to an assumption of 'flat' in terms of units." He believes that the data is skewed by the continuing configuration shift from cassette to CD.

In the face of no real unit growth, Taiwan's creativity must change. The market is changing, and it's not just teenagers. If you look at the Chinese pop market in general, these are kids who are much more exposed to different styles of music than they were 10 years ago."

"They're going to become more demanding in terms of music quality; they want more distinctive images. Quite a lot of focus in the market is on the new, and it's going to change for a long time. It's natural to assume that some of those are going to change. The honest record companies realize it's their job to continually reinvent themselves."

The implications are significant for Chinese pop music, because of the size of the Taiwanese market (\$415 million, according to IFPI). It's estimated that it and its role as a powerhouse of Chinese repertoire marketed throughout Asia.

Leading independent Rock Records, which is a direct descendant of a Taipei creative base and now appears to be recognizing shifts in consumer tastes. "If your artists are ready to go, it's best to differ," Chang advises young Chinese pop singer A-Mei, whose debut album on indie Forward Music, "Sisters," is said by the IFPI to have sold more than 100,000 copies in Taiwan (Billboard, May 17). The record has been released in other Asian markets through IFPI affiliates.

Chang, who has been in the industry a long time has emerged in Taiwan over the past nine or 10 months," says Rutherford, since the so-called "missile crisis" between the two countries. "It's rattling right to the Taiwanese presidential election" stopped the music industry in its tracks. I don't relate any of this to the music business, but I do think there is a demand from our target market—young consumers, 14-20—for more sophisticated music. They're asking for value for [their]

money, no doubt about it."

### TRUCKY YEAR IN THAILAND?

The EMI Music Asia president appears less sanguine about prospects in Thailand, which IFPI calculates grew by 47% in units last year. You'd have to be a value of \$1.5 million. It's going to have a very tricky year," Rutherford says, suggesting that federation figures are hampered by the fact that the multinational music companies "don't report more than 20% of the market." He continues, "I would be surprised if Thailand did grow by 47% in real terms. You'd have to consider it to be a combination of two other matters of statistical rigour."

Rutherford cites piracy's return as a root cause of problems, while noting that an international intellectual property court is about to be established. "One of the big stumbling blocks is very cumbersome court procedures in Thailand, and when they are resolved, we're expected to go to a more stable platform. But piracy is most definitely affecting us. It mostly hits international repertoire, because, basically, local relationships prevent a lot of local repertoire piracy. International repertoire piracy is regarded as free game."

Neither is South Korea—Asia's largest recorded-music market—immune, nor is it fully illustrated by industry statistics. Local repertoire dominates the business with a 60%-65% share. "In this sector," says Rutherford, "there are a whole lot of issues which make the production of industry statistics almost impossible."

"If you've got the whole distribution structure, it's a little bit more evident, it's not a rewarding situation [for companies] to start giving real sales figures to an industry body [such as IFPI] because they're not allowed to declare anything at all. So there are major problems in assessing the market in Korea." For the record, IFPI last year's data shows shipments the year amounted to 61 million album units (there is virtually no singles business, valued at \$517 million).

Nevertheless, Rutherford believes that the market is not working toward change, while for EMI's company, he claims "a tremendous year."

There are also political factors to be considered, such as the country's geopolitical, and structural problems, but it's an exciting market; Koreans are so musical. The talent is there."

By contrast, the Singaporean market is the most buoyant music market in Asia last year, where album units grew 19% to 171 million, worth \$100 million. "It's a very good advantage for the repertoire. They're got a very well organized record industry, and it's quickly becoming a role model for industry structure in the rest of the region. It's a very good example of the advantage of the Malaysian economy."

### GROWING COMPETITION

As an EMI officer, Rutherford must deal with another vital issue in a health-conscious Asia: competitiveness. With slow growth or flat business, multinational companies are being forced to fight for market share and talent deals more intensely than ever. "Yes, very big money has been spent, and it's going to be a very competitive market at the right or wrong time?" Nothing changes in that respect. There's clear evidence that some of the recent deals of the industry are being made on a basis, while they may be making good for strategic reasons. But in the checkbook going to be enough?"

The Chinese artists' community, for

example, is a very interesting one—they all talk—and the recording industry is a bit of a slave. Although some of the companies are doing very well, about 25%, people still get the drift of roughness where the numbers are going. That definitely has an effect on everyone."

(Even PolyGram's Cheng, who generally declines a press interview, told Billboard recently that "artist costs are rising to a very dangerous level as far as I am concerned.")

EMI's recent signing of alternative pop diva Faye Wong, formerly a CinepolyGram artist, was reported in the Hong Kong press to be worth \$60 million. But Rutherford says, "It's \$8 million U.S." "We did the deal on a commercial basis," Rutherford says. "We didn't do it on a strategic basis. I've seen some numbers in [the media] which aren't correct." Such as \$60 million Hong Kong? "I saw that," he replies.

"Again, the issue with Faye is that her song was a major talent in Chinese repertoire, and it was a very good one. We started talking, we felt that she could become an important part of our strategy for the future. Both parties decided to move forward, and we ended up doing the deal. That was one where the asset-inflation spiral wasn't as obvious as with some of the other deals. I don't want to say that," Rutherford says, "it's whether the deal is comfortable with the record company."

(When the pact was announced May 26 in Hong Kong, Wong said she intended to concentrate mainly on developing Mandarin-language repertoire, while citing creative freedom, coordination of promotional duties, and strong support for her creative decisions as reasons for joining EMI. The reclusive and press-shy Wong also offered that she would be prepared to undertake any promotional work that would be labeled, provided they did not encroach on her private life.)

Clearly, Rutherford is looking to

## HATCH EYES ROYALTY COMPROMISE

(Continued from page 1)

Further, some members are peeved that supporters of the bill have blocked the passage of any other intellectual property legislation in Congress, particularly the Copyright Royalty Reform bill, which would extend the copyright term from life plus 50 years to the worldwide standard of life plus 70 years. Hatch says he still supports passage of the bill.

"If we do not adopt the 20-year extension, we place ourselves at a grave risk of losing the advantage we have in the U.S.," Hatch says. "I think it's important to get this done this session."

As a result, he says, he plans to bring together the restaurant people and the music people in a panel discussion before the summer congressional recess and call for a compromise.

Hatch did not give a specific date for the meeting, but sources have told Billboard that the chairman has already informed the groups of his decision, actually having scheduled a meeting for next week. He also has scheduled press conferences (Billboard, May 24). "I want to take care of this," he says. "I will take care of this. I just have to get it done."

He says he would suggest that the compromise—to be negotiated along the lines of an agreement reached last month with a similar group, the National Liveable Beverage Assn. (NLBA) (Billboard, May 10).

While Hatch says that there had

Wong and others to help boost EMI's standing in Asia, where it is estimated to have \$150 million in sales and command a 11% to 12% in market share, some six points or so behind PolyGram. The race for second place is tight, however. EMI's acquisition of Chinese talent may have a significant impact and EMI Music put that major into strong contention last year.

"We're probably sitting at No. 2 in the region at the moment, but there's a great deal of competition all around. Whether you're PolyGram, EMI, Rink, or anyone else, you're only as good as your last hit record in markets like this. China is a very competitive market, or you'll sit in the market-share ladder."

Rutherford contends that growth in the region is as much "sensing opportunity and being able to size it up quickly and accurately. The challenge, of course, is that you've got to lay a stable commercial infrastructure beneath that entrepreneurial spirit, or you'll end up dealing yourself out of existence. There is a tendency here to just deal and deal and deal."

"Yet the industry is in good shape as a whole. There are specific problems, such as Korea and Thailand, but I agree that the total market growth in 1996 was around 9%. I'm also hoping that the industry will be able to grow quite quickly after the summer. I'm planning for growth, although I don't see the industry getting back to the 10% annual increases in the short term."

As for his IFPI duties, Rutherford suggests a spirit of cooperation and openness among member companies in the region. "I think the industry has been invited to join the federation. "There's a good ability to deal with non-competitive issues developing among companies in the region. There's a stronger feeling of competition. There's always an edge—but that's fun."

Some "legitimacy to some complaints" by the restaurateurs about the manner in which performing-right group officials approached them with requests for exemptions. "I think they've got gripes about arrogant," "pay up or we'll sue" confrontations—he also says that the demands for licensing exemptions for the use of background music, especially in larger business operations employing professional sound systems, were "one-sided" and "outrageous."

Surprisingly, considering his conservative stance, Hatch made most of his scathing comments, however, for the demands by religious broadcasters for music licensing exemptions. "It's a very simple matter of saying, 'We'll do it,'" he says. "They're out of line."

As a budding inspirational songwriter, he says, "I have learned a lot about the music business, and I've learned that most songwriters don't make much money, and particularly so with inspirational songwriters."

As for the NLBA compromise addressed to him, he says, "I think the performing-right groups would be willing to move on that point."

JOHN HOLLAND

### EXPLOIVING COSTS

The current vice chairman of IFPI's





## NEW HOME SET FOR COUNTRY HALL OF FAME

(Continued from page 1)

"This will give us a facility commensurate to the country music industry here," says Ivey. In terms of a tour of the site, project director and architect, he doubles the Hall's annual attendance, from 200,000 to 600,000.

It also marks an increased association of the industry and the city, a relationship that had been strained in the past. Nashville Mayor Phil Bredeen tells Billboard that the new Hall means two things to Nashville. "First of all, it's a substantial addition to downtown and to our ability to attract people over here. Second of all, music is what Nashville is known for. It's something that we've passed what we're about to a wider audience is very good for the city."

Addressing the growing rapprochement between country music and the city proper, Bredeen says, "In addition

to being a country music fan, I'm a businessman, and you treat it like the important business it is. One of my stated objectives when I ran for mayor was to start closing up the canyon that had developed between the country music industry and the rest of the community, including the rest of the business community. I think we've made a lot of progress."

Indeed, a major development in the city took over when it became clear that the present Hall on Music Row was overcrowded. The city's Metropolitan Development and Housing Agency figured a new Hall and a new performing place, one surrounding the new Nashville Arena and sold the land at cost and provided a \$270,000 development grant. City board chairman and MCA Nashville chairman Bruce Hinton says

the new site will bring broad attention.

"Its facade will be part of the visual panorama of Nashville," he says. "It's a highly visible part of the industry, and it's very important to keep and protect this legacy."

Country artist Marty Stuart, who is an avid country music collector and CMAF board member, brought in memorabilia from his personal archives and mounted the Hank Williams exhibit now in the new hall.

"This exhibit could have been twice as big and powerful if we'd had the room," says Stuart. "The Hall now is antiquated. We're just out of space. I think a new building is the only way to keep the place fresh and up there. There's a whole new crop of fans, as well as in the industry itself. Sometimes, the Hall has been written off as just a jamb up there, and it truly should be a wonderful treasure

chest with a church-house atmosphere. The feeling that you're in a holy place is the feeling I want in the Hall of Fame."

Stuart also notes that the lack of exhibit space has harmed acquisition in the past. "One of the problems," he says, "has been that, for instance, when a new member donated an artifact that belonged to one of their loved ones, about all we can do is say 'thank you very much' and stick it in a vault in the basement. And that really infuriates a lot of people. Understandably so."

Ivey says that only 1% of library items can be displayed at one time in the current facility. Most of the permanent collection is in vaults in a basement under the present Hall and in a separate warehouse.

"Our present gallery space is 15,500 square feet," he notes, adding that new gallery space will be 46,000 square feet with a 200-seat theater and 7,000-square-foot conservatory.

Ivey says funds to finance the new Hall will come from a \$10 million capital fund campaign that the CMAF is beginning. The campaign will involve bonds, increased attendance, and corporate sponsorship.

Samuel S. Hook, CMAF deputy director for development, says the \$10 million fund will be divided into three "family"—artists, labels, publishers, and so on—and then at local and national businesses.

E.W. "Bud" Wendell, the recently retired president/CEO of Gateway Entertainment, who is leading the capital fund campaign, says the new Hall will be "the most important contribution of country music to the fabric of America. Country music is Nashville's calling card all over the world."

Board relocation committee chairman and Nashville architect, Hinton Architects (a Nashville firm) Music, notes that the board researched before settling on an architect and design director for the Hall. "Tuck Hinton Architects (a Nashville firm)

was settled upon, and we turned to Ralph Applebaum Associates to plan, design, and supervise construction of the museum space. Their clients include the Ellis Island Immigration Museum, the Whitney Museum, and the Holocaust Museum. I think they're the Hall of Fame people."

The CMAF, founded in 1967, has developed into the largest research center in the world dedicated to a single form of American music. Its operations now include the following:

- The Hall of Fame and Museum, which has received well over 10 million visitors. Its exhibits of thousands of archival holdings are rotated periodically.

- The Country Music Foundation Library and Media Center, a leading research center. It houses more than 200,000 recordings, more than 60,000 historical photographs, thousands of audiocassettes, copies of sheet music, songbooks, periodicals, books, and clips.

- The CMAF Education Department, which provides music programs for about 20,000 students annually. Its songwriting program generated more than 5,000 student-written songs in 1995.

- The CMAF Press, which publishes books in conjunction with the Vanderbilt University Press and with commercial publishing houses. It also publishes the three-annual *Journal of Country Music*.

- Country Music Foundation Research, which has released more than 60 historical recordings.

- RCA Studio B, on Music Row, which has been restored to its '50s studio working status, and is open for tours.

- Hatch Show Print, a print shop that has been open since 1879 and still produces hand-pulled handprints and linocuts. It is located downtown, near the new CMAF site.

- The CMAF Oral History Project, an ongoing project to document country music through interviews.

## DEFINITIVE CARMEN COMING

(Continued from page 2)

way through his solo material. That's why we ended up with tracks from Geffen, Epic, Capitol, and Arista combined."

The newest set is the 22nd release in the Arista Masters series, following collections by such artists as Phyllis Diller, Louis Armstrong, and Barry Manilow.

A collection from Alan Parsons, due July 15, precedes new sets from the likes of Lee Deary.

For Carmen, who was criticized for his solo ballads as he was praised for his seminal work with the Raspberries, the new set provides hope for a more accurate assessment of what he's able to stand on their own merit.

"It's exciting to finally see both sides of my schizophrenic personality presented," says Carmen. "I've been a part of a lot of anthologies that have been out in various and sundry places, but the two sets of [solo and group] releases have been the most complete. The Raspberries stuff is as much a part of me as the solo stuff is."

"Before I came to understand the kinds of limitations that can be placed on people by radio and just being confused can be for a record company to market someone who does more than one thing, I always had the dream that you could be as much like the Beatles as the Raspberries."

Hoping to avoid some of the pitfalls experienced by Carmen during his career, Arista senior VP of special marketing, Steve Bartels, says his label will take a conservative tack when promoting the album.

Along with in-store samples, Arista will use the press and a moderate amount of advertising to build word-of-mouth and alert die-hard Carmen fans about the new product.

"The idea, which also has its own page on Arista's World Wide Web site at <http://www.arista.com>, will be sent to selected top 40 stations. It will also be sent to stations to notify stations of the new releases. The new releases will include both Raspberries and solo material."

"Everything we're going to do is to get the message across that this is a new Steve Bartels. It's not a large picture," says Bartels. "We're conceptualizing a larger plan that might hit on other Steve Eric Carmen releases."

Though he declines to give specifics, Bartels is most likely alluding to the incredible market saturation of Carmen's "All By Myself." From his self-titled Arista solo debut. Though Celine Dion's cover of the song, which sits at No. 51 on the Hot 100 Singles chart this issue, has garnered the most attention,

it has been covered by several other noteworthy artists and has been virtually absent in recent radio play.

Sherly Crow found the song ideal for a bonus track on the Brazilian version of her "Tuesday Night Music Club" album and the "Singles and Greatest Hits" version of the "Run, Baby, Run" CD single.

The song also showed up in two films. A version performed by Jewel was featured in the recent release of the original version featured prominently in Buck Henry's film "To Die For." Even an acausal version of the song by Babes in Toyland—featuring Carmen calls "The Raspberries"—has been featured on the track's pervasiveness.

Carmen says he is flattered by the track's longevity.

"I've been 15 years old and first decided I wanted to be a songwriter, the people that I always looked up to were Rodgers and Hammerstein, Leonard Bernstein, and people like that," says Carmen. "So to me a great song has been one that people keep performing, and it's been more than 20 years and people are still doing this song. It's the most wonderful achievement when one of your songs stands the test of time."

Arista isn't the only company dipping into the vaults for Carmen material.

Geffen has plans to rerelease Carmen's self-titled 1985 album on the Gold Line imprint. That album has never been available on CD in the U.S.

"I've been very close to 'disastrously close' to completing a new album, which will be released by Pioneer LDC in Japan this fall."

"I'll probably do a little shopping around and at the same time send out a song or two to Celine to see if she's up to it," says Carmen.

As for the U.S. and European rights to the new material, strikes a deal for the new album, the market could see an unprecedented amount of new material.

Additionally, the Raspberries hit "Go All The Way" was included on the "70s volume of Rhino's "PopTropical" collection, which features liner notes by the late Billboard, Artie Resnick.

Though the timing for the Carmen collection may be opportune due to this flurry of activity, it is also purely accidental.

only to die-hard collectors, but a more general audience."

The new set is enhanced by greater sound quality and through liner notes that include a biography by Rolling Stone scribe David Wild, as well as Carmen's own description of each album cut.

Still, David Sibel, buyer for five-store, Boston-based retailer Hue and Sons, has his misgivings about the commercial viability of the new album.

Though he confirms that there is a renewed interest in pop music, Sibel contends that Carmen's audience has been exploited with other best-of releases and that unless Carmen's new material is released soon, "Eric Carmen: The Definitive Collection" may be a "best-of" collection.

"Power pop is definitely staging a mini-comeback, but I don't know if he can ride it without a new record," says Sibel. Regardless of how well the Arista Masters collection sells, Carmen feels that young listeners would do well to examine previous generations of rock and roll.

"I know I'm sounding like 'I'm an old fogey, but I kind of feel sorry for the generation of kids that are growing up today without really understanding what the Beatles or the Rolling Stones or anybody from that whole era were about," he says. "I don't get the feeling that 20 years from now kids are going to be sitting around waving nostalgia about the Snop Doggy Dogg album."

## CAPITOL, EMI IGNITE GLOBAL CHARTS WITH MCCARTNEY'S 'PIE'

(Continued from preceding page)

retailer Saturn, says that the album is being sold primarily to "old Beatles fans and customers aged around 40."

"Young Boy" is enjoying strong airplay on German radio stations, with McCartney's "Don't Let Me Be Misunderstood" getting the most airplay.

In Spain, the album entered the charts at No. 5 in its first week out with sales of 37,000 units, says EMI's Bobson International. McCartney's "Don't Let Me Be Misunderstood" was pretty good, our initial [shipment] was just 30,000 copies," he says.

Rafael Revert, director of the Cadogan Music Group, says McCartney's third-most popular album, says that "Young Boy" was perfect for his primary 25-30 demographic target.

Sources at EMI France say that McCartney's "Flaming Pie" has sold close to 50,000 copies there. "Young Boy" was serviced to radio April 8 at adult formats, such as RTL, Europe 1, and RMC—

which sponsored a "McCartney Day" in Paris, primarily to the record.

EMI Holland product manager Rick den Outer—who is supervising the radio, TV, and press campaign keyed around McCartney's "Don't Let Me Be Misunderstood"—says that "Flaming Pie" has moved 20,000 units in that nation, thus far peaking at No. 9 on the nation's Mega Top 100 Albums Chart.

Den Outer says McCartney has the best record since "Band On The Run" and "Ram" with Wings in the '70s," he says. "It's a true pop album, which means it's accessible to people beyond the fan base."

The involvement of producer Jeff Lynne allows guarantees radio material," den Outer adds. "Young Boy" has a true pop feel to it, but it's a single, the album is even deeper than that."

He adds that McCartney's "Flaming Pie" is upbeat. Reaction to Toshiko EMI, as of May 30, the album's importation, released there May 15, had sold 31,000 copies, while the domestic pressing, released two days later, had sold 80,000. The album rec'd as high as No. 14 on trade magazine *Oricon's* May 26 domestic international album chart.

It is located downtown, near the new CMAF site.

Assistance in preparing this story was provided by Howell Liewellyn in Madrid, Cécile Tessiere in Paris, Robert Telle in Amsterdam, Steve McCorm in Tokyo, and Paul Seaton and Thom Dine in London.



# Hot 100 Airplay

Compiled from a national sample of airplay stations by Broadcast Data Systems' Radio Track service. 130 stations are electronically monitored for airplay. Songs ranked by most requests, compiled by cross-referencing each station's airplay with Arbitron listener data. This data is valid in the Hot 100 Singles chart.

TITLE (ARTIST LABEL/PROMOTION LABEL)		THIS WEEK LAST WEEK	TITLE (ARTIST LABEL/PROMOTION LABEL)		THIS WEEK LAST WEEK
*** NO. 1 ***					
1	2	MMMBOP RUBEN BLATIER (SWEET) (SWEET)	38	28	WE TRYING TO STAY ALIVE THE JAY-Z (RCA/ATLANTA)
2	1	YOU WERE MEANT FOR ME THE JAY-Z (RCA/ATLANTA)	40	24	CALL ME THE JAY-Z (RCA/ATLANTA)
3	24	ONE HEADLIGHT THE JAY-Z (RCA/ATLANTA)	40	24	LET IT GO THE JAY-Z (RCA/ATLANTA)
4	4	SUNKY CAME HOME THE JAY-Z (RCA/ATLANTA)	40	24	IT'S BE THE JAY-Z (RCA/ATLANTA)
5	18	I WANT YOU THE JAY-Z (RCA/ATLANTA)	42	18	IT'S BE THE JAY-Z (RCA/ATLANTA)
6	20	FOR YOU WILL THE JAY-Z (RCA/ATLANTA)	44	24	THE PERFECT CRY THE JAY-Z (RCA/ATLANTA)
7	15	RETURN OF THE MACK THE JAY-Z (RCA/ATLANTA)	46	15	GET IT TOGETHER THE JAY-Z (RCA/ATLANTA)
8	3	SA YOU'LL BE THERE THE JAY-Z (RCA/ATLANTA)	46	15	THAT'S RIGHT THE JAY-Z (RCA/ATLANTA)
9	27	BARELY BREATHING THE JAY-Z (RCA/ATLANTA)	46	15	WHAT'S ON TONIGHT THE JAY-Z (RCA/ATLANTA)
10	7	WHEN WERE ALL THE CONYONS GONE? THE JAY-Z (RCA/ATLANTA)	46	15	THE DANCE FLOOR THE JAY-Z (RCA/ATLANTA)
11	6	BUTTERFLY KISSES FOR CARLEA (H&M) (H&M)	48	16	NAKED EYES THE JAY-Z (RCA/ATLANTA)
12	15	HITCH THE JAY-Z (RCA/ATLANTA)	48	16	STARGAZING AT THE SUN THE JAY-Z (RCA/ATLANTA)
13	28	DO NOT LEAVE ME THE JAY-Z (RCA/ATLANTA)	50	28	ALL BY MYSELF THE JAY-Z (RCA/ATLANTA)
14	32	DO NOT SPEAK THE JAY-Z (RCA/ATLANTA)	51	32	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)
15	17	SHIN-CHARMED LIFE THE JAY-Z (RCA/ATLANTA)	51	33	IF I ONLY FIND YOU AGAIN THE JAY-Z (RCA/ATLANTA)
16	13	LOVEFOOD THE JAY-Z (RCA/ATLANTA)	54	1	CALL ME THE JAY-Z (RCA/ATLANTA)
17	33	THE FRESHMEN THE JAY-Z (RCA/ATLANTA)	58	20	IN MY BED THE JAY-Z (RCA/ATLANTA)
18	16	YOU WOULD THE JAY-Z (RCA/ATLANTA)	60	3	IF I ONLY FIND YOU AGAIN THE JAY-Z (RCA/ATLANTA)
19	16	UNBREAK MY HEART THE JAY-Z (RCA/ATLANTA)	61	6	I WANT AN ADJECT THE JAY-Z (RCA/ATLANTA)
20	16	HAIR TO SAY I'M SORRY THE JAY-Z (RCA/ATLANTA)	62	10	NO MORE BE THERE THE JAY-Z (RCA/ATLANTA)
21	60	DO NOT LET GO THE JAY-Z (RCA/ATLANTA)	63	57	SONG 2 THE JAY-Z (RCA/ATLANTA)
22	3	DO YOU KNOW (WHAT IT TAKES) THE JAY-Z (RCA/ATLANTA)	66	3	COME WITH ME THE JAY-Z (RCA/ATLANTA)
23	63	I BELIEVE I CAN FLY THE JAY-Z (RCA/ATLANTA)	68	66	SHAME ON YOU THE JAY-Z (RCA/ATLANTA)
24	16	YOU'VE THE JAY-Z (RCA/ATLANTA)	69	3	E.S.N.T.O.U.T. THE JAY-Z (RCA/ATLANTA)
25	32	A CHANGE WOULD YOU DO THE JAY-Z (RCA/ATLANTA)	70	63	PLUM THE JAY-Z (RCA/ATLANTA)
26	4	SO PLAYING GAMES (WITH MY HEART) THE JAY-Z (RCA/ATLANTA)	71	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
27	30	ALL FOR YOU THE JAY-Z (RCA/ATLANTA)	72	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
28	15	EVERY TIME I CLOSE MY EYES THE JAY-Z (RCA/ATLANTA)	73	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
29	16	CHALK UP THE JAY-Z (RCA/ATLANTA)	74	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
30	26	EVERYDAY IS A WINDING ROAD THE JAY-Z (RCA/ATLANTA)	75	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
31	15	HYPNOTIZE THE JAY-Z (RCA/ATLANTA)	76	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
32	15	ONE MORE TIME THE JAY-Z (RCA/ATLANTA)	77	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
33	15	HEAT LIFETIME THE JAY-Z (RCA/ATLANTA)	78	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
34	15	FOR THE FIRST TIME THE JAY-Z (RCA/ATLANTA)	79	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
35	15	GET IT TOGETHER THE JAY-Z (RCA/ATLANTA)	80	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
36	15	HELL THE JAY-Z (RCA/ATLANTA)	81	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
37	15	HELL THE JAY-Z (RCA/ATLANTA)	82	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)
38	15	HELL THE JAY-Z (RCA/ATLANTA)	83	66	THE DIFFERENCE THE JAY-Z (RCA/ATLANTA)

Records with the greatest airplay gains. © 1997 Billboard/BSI Communications and SoundScan, Inc.

## HOT 100 RECURRENT AIRPLAY

1	1	I LOVE YOU ALWAYS FOREVER THE JAY-Z (RCA/ATLANTA)	1	1	THIS IS YOUR NIGHT THE JAY-Z (RCA/ATLANTA)
2	2	DO YOU MISS ME THE JAY-Z (RCA/ATLANTA)	2	2	NOBODY KNOWS THE JAY-Z (RCA/ATLANTA)
3	3	IF I BELIEVE I CAN FLY THE JAY-Z (RCA/ATLANTA)	3	3	SAVE ME ONE REASON THE JAY-Z (RCA/ATLANTA)
4	4	CHANGE THE WORLD THE JAY-Z (RCA/ATLANTA)	4	4	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
5	5	NO DIGGITY THE JAY-Z (RCA/ATLANTA)	5	5	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
6	6	BECAUSE YOU LOVED ME THE JAY-Z (RCA/ATLANTA)	6	6	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
7	7	I GO ROLLIN' THE JAY-Z (RCA/ATLANTA)	7	7	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
8	8	YOU LEARN THE JAY-Z (RCA/ATLANTA)	8	8	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
9	9	MISSING BLUE CAR THE JAY-Z (RCA/ATLANTA)	9	9	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
10	10	EVERYTHING BUT THE GIRL THE JAY-Z (RCA/ATLANTA)	10	10	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
11	11	NOBODY THE JAY-Z (RCA/ATLANTA)	11	11	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)
12	12	THWISTED THE JAY-Z (RCA/ATLANTA)	12	12	IT'S ALL ABOUT THE WAY THE JAY-Z (RCA/ATLANTA)

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# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) data supplied into store and racks which report number of units sold to SoundScan, Inc. This data is valid in the Hot 100 Singles chart.

THIS WEEK LAST WEEK	TITLE ARTIST (LABEL/LOCATION LABEL)	WEEKS ON CHART	THIS WEEK LAST WEEK	TITLE ARTIST (LABEL/LOCATION LABEL)	WEEKS ON CHART	
1	1	WE TRYING TO STAY ALIVE THE JAY-Z (RCA/ATLANTA)	1	1	WE TRYING TO STAY ALIVE THE JAY-Z (RCA/ATLANTA)	38
2	2	IN MY BED THE JAY-Z (RCA/ATLANTA)	2	2	IN MY BED THE JAY-Z (RCA/ATLANTA)	37
3	3	CALL ME THE JAY-Z (RCA/ATLANTA)	3	3	CALL ME THE JAY-Z (RCA/ATLANTA)	41
4	4	LET IT GO THE JAY-Z (RCA/ATLANTA)	4	4	LET IT GO THE JAY-Z (RCA/ATLANTA)	41
5	5	IT'S BE THE JAY-Z (RCA/ATLANTA)	5	5	IT'S BE THE JAY-Z (RCA/ATLANTA)	41
6	6	HYPNOTIZE THE JAY-Z (RCA/ATLANTA)	6	6	HYPNOTIZE THE JAY-Z (RCA/ATLANTA)	41
7	7	IT'S BE THE JAY-Z (RCA/ATLANTA)	7	7	IT'S BE THE JAY-Z (RCA/ATLANTA)	41
8	8	THE PERFECT CRY THE JAY-Z (RCA/ATLANTA)	8	8	THE PERFECT CRY THE JAY-Z (RCA/ATLANTA)	42
9	9	GET IT TOGETHER THE JAY-Z (RCA/ATLANTA)	9	9	GET IT TOGETHER THE JAY-Z (RCA/ATLANTA)	43
10	10	THAT'S RIGHT THE JAY-Z (RCA/ATLANTA)	10	10	THAT'S RIGHT THE JAY-Z (RCA/ATLANTA)	43
11	11	WHAT'S ON TONIGHT THE JAY-Z (RCA/ATLANTA)	11	11	WHAT'S ON TONIGHT THE JAY-Z (RCA/ATLANTA)	43
12	12	THE DANCE FLOOR THE JAY-Z (RCA/ATLANTA)	12	12	THE DANCE FLOOR THE JAY-Z (RCA/ATLANTA)	43
13	13	CAN U FEEL IT THE JAY-Z (RCA/ATLANTA)	13	13	CAN U FEEL IT THE JAY-Z (RCA/ATLANTA)	43
14	14	STARGAZING AT THE SUN THE JAY-Z (RCA/ATLANTA)	14	14	STARGAZING AT THE SUN THE JAY-Z (RCA/ATLANTA)	43
15	15	ALL BY MYSELF THE JAY-Z (RCA/ATLANTA)	15	15	ALL BY MYSELF THE JAY-Z (RCA/ATLANTA)	43
16	16	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	16	16	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
17	17	IF I ONLY FIND YOU AGAIN THE JAY-Z (RCA/ATLANTA)	17	17	IF I ONLY FIND YOU AGAIN THE JAY-Z (RCA/ATLANTA)	43
18	18	PRESTARIAT THE JAY-Z (RCA/ATLANTA)	18	18	PRESTARIAT THE JAY-Z (RCA/ATLANTA)	43
19	19	SANGHTAS MAKE THE WORLD TO ROUND THE JAY-Z (RCA/ATLANTA)	19	19	SANGHTAS MAKE THE WORLD TO ROUND THE JAY-Z (RCA/ATLANTA)	43
20	20	THE DANCE FLOOR THE JAY-Z (RCA/ATLANTA)	20	20	THE DANCE FLOOR THE JAY-Z (RCA/ATLANTA)	43
21	21	JAZZY BELL THE JAY-Z (RCA/ATLANTA)	21	21	JAZZY BELL THE JAY-Z (RCA/ATLANTA)	43
22	22	COME WITH ME THE JAY-Z (RCA/ATLANTA)	22	22	COME WITH ME THE JAY-Z (RCA/ATLANTA)	43
23	23	A LITTLE OF MY EASY THE JAY-Z (RCA/ATLANTA)	23	23	A LITTLE OF MY EASY THE JAY-Z (RCA/ATLANTA)	43
24	24	IF I ONLY FIND YOU AGAIN THE JAY-Z (RCA/ATLANTA)	24	24	IF I ONLY FIND YOU AGAIN THE JAY-Z (RCA/ATLANTA)	43
25	25	STEP BY STEP THE JAY-Z (RCA/ATLANTA)	25	25	STEP BY STEP THE JAY-Z (RCA/ATLANTA)	43
26	26	ONE NIGHT THE JAY-Z (RCA/ATLANTA)	26	26	ONE NIGHT THE JAY-Z (RCA/ATLANTA)	43
27	27	IT'S NO GOOD THE JAY-Z (RCA/ATLANTA)	27	27	IT'S NO GOOD THE JAY-Z (RCA/ATLANTA)	43
28	28	YOU THE JAY-Z (RCA/ATLANTA)	28	28	YOU THE JAY-Z (RCA/ATLANTA)	43
29	29	SHUTTLE LOUNGE THE JAY-Z (RCA/ATLANTA)	29	29	SHUTTLE LOUNGE THE JAY-Z (RCA/ATLANTA)	43
30	30	IN SOMER THE JAY-Z (RCA/ATLANTA)	30	30	IN SOMER THE JAY-Z (RCA/ATLANTA)	43
31	31	NAKED EYES THE JAY-Z (RCA/ATLANTA)	31	31	NAKED EYES THE JAY-Z (RCA/ATLANTA)	43
32	32	I BELIEVE IN YOU AND ME THE JAY-Z (RCA/ATLANTA)	32	32	I BELIEVE IN YOU AND ME THE JAY-Z (RCA/ATLANTA)	43
33	33	UNBREAK MY HEART THE JAY-Z (RCA/ATLANTA)	33	33	UNBREAK MY HEART THE JAY-Z (RCA/ATLANTA)	43
34	34	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	34	34	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
35	35	NO DADDY THE JAY-Z (RCA/ATLANTA)	35	35	NO DADDY THE JAY-Z (RCA/ATLANTA)	43
36	36	EVERY TIME I CLOSE MY EYES THE JAY-Z (RCA/ATLANTA)	36	36	EVERY TIME I CLOSE MY EYES THE JAY-Z (RCA/ATLANTA)	43
37	37	IT'S OVER NOW THE JAY-Z (RCA/ATLANTA)	37	37	IT'S OVER NOW THE JAY-Z (RCA/ATLANTA)	43
38	38	THE WORLD TONIGHT THE JAY-Z (RCA/ATLANTA)	38	38	THE WORLD TONIGHT THE JAY-Z (RCA/ATLANTA)	43
39	39	HEAD OVER HEELS THE JAY-Z (RCA/ATLANTA)	39	39	HEAD OVER HEELS THE JAY-Z (RCA/ATLANTA)	43

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40	40	THE BUTTERFLY KISSES THE JAY-Z (RCA/ATLANTA)	40	40	THE BUTTERFLY KISSES THE JAY-Z (RCA/ATLANTA)	43
41	41	THE PERFECT CRY THE JAY-Z (RCA/ATLANTA)	41	41	THE PERFECT CRY THE JAY-Z (RCA/ATLANTA)	43
42	42	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	42	42	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
43	43	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43	43	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
44	44	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	44	44	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
45	45	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	45	45	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
46	46	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	46	46	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
47	47	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	47	47	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
48	48	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	48	48	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
49	49	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	49	49	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
50	50	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	50	50	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
51	51	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	51	51	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
52	52	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	52	52	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
53	53	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	53	53	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
54	54	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	54	54	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
55	55	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	55	55	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
56	56	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	56	56	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
57	57	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	57	57	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
58	58	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	58	58	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43
59	59	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	59	59	ONE MORE DAY THE JAY-Z (RCA/ATLANTA)	43
60	60	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	60	60	ONE MORE NIGHT THE JAY-Z (RCA/ATLANTA)	43

Records with the greatest sales gains. © 1997 Billboard/BSI Communications and SoundScan, Inc.

[illegible]

## HOT 100

## SINGLES SPOTLIGHT

by Theda Sandford-Waller

**REAL B.I.G.** When "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) was crowned as the first No. 1 to the late Notorious B.I.G., 1 bet the artists involved never expected their effort would become the fifth single to debut at No. 1 on the Hot 100 and the first available exclusively in mad-configurations to reach that summit.

Strong sales of 280,000 units help the Bad Boy/Arista single bow at No. 1 on both the Hot 100 and Hot 100 Singles Sales charts. The number of scans is even more significant when you consider that the single was not sale-priced. Nearly 50% of the scans occurred in the middle and south Atlantic geographic regions. The leading sales markets were New York with 45,000 units, Los Angeles with 12,000, and Philadelphia with 10,000.

The other singles that have debuted at No. 1 on the Hot 100 are Michael Jackson's "You Are Not Alone," Mariah Carey's "Fantasy," Whitney Houston's "Exhale (Shoop Shoop)," and Mariah Carey & Boyz II Men's "One Sweet Day." The first-week unit sales counts of these singles were 120,000, 229,000, 125,000, and 294,000, respectively.

**BACK & FORTH:** Backward bullets are hardly ever awarded on the Hot 100, but the chart-topping debut of "I'll Be Missing You" pushes back several singles in the top 10 (Nos. 2, 6, 7, 9), despite sales and airplay gains.

**SHOWERED WITH BUTTERFLY KISSES:** In addition to Bob Carlisle's original and country-remix version of "Butterfly Kisses," there are two more country meditations of the tune by the Raybon Bros. (MCA) and the group by Jeff Carson (Curb). The Raybon Bros. scanned 150,000 pieces, good enough to enter the Hot 100 at No. 62 and Hot 100 Singles Sales at No. 32. Carson's take on the song is tentatively scheduled to hit retail June 17.

While "Butterfly Kisses" is being spun on 150 monitored stations and has 43 million audience impressions, it is ineligible to debut on the Hot 100 for two reasons. To appear on the Hot 100, a single must be generally available at retail, and Carlisle's single is available only in Christian bookstores. The Carlisle singles—which includes a CD-ROM and video—is also ineligible because the suggested list price for the single (\$10.98) is above the price that distributors usually assign to mass singles. At BMG, distributor of Jive (Carlisle's label), and at most distribution companies, the maximum price for a mass-single is \$6.98.

**REAR-VIEW MIRROR:** Despite labels' cutbacks in single releases, many labels and distributors have product lines that specialize in mining their catalogs, a business that in the past was usually licensed to outside parties. Jive recently unveiled its "Jive Classic 12" series, featuring a *Three Called Quest*. Even Geffen, which typically does not release singles, is in on the act; a remixed 12-inch of Wang Chung's "Dance Hall Days" is now retail. A&M's "Digital Demos" launched in June 1996 and now has 23 titles. EMI Music Distribution's (EMO) line of 15 Capital singles, "Single Savings," utilizes bounce-back coupons for the artists' full-length albums. Both Rose Sokol and Dan Snel, national directors of single sales for, respectively, A&M and EMI, are looking into replenishing their lines. In one form or another WEA's "Back Trax" has been around for 20 years. The "Back Trax" series includes 500 7-inch titles, 85 CD singles, and 85 cassette singles.

## BOBBING UNDER HOT 100 SINGLES

THIS WEEK LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	5	6	11	8	FEMININITY (JIVE)
2	6	7	12	9	WU RENHENG (JIVE)
3	7	8	13	10	LOVE IN THE CITY (JIVE)
4	8	9	14	11	LOVE IN THE CITY (JIVE)
5	9	10	15	12	LOVE IN THE CITY (JIVE)
6	10	11	16	13	LOVE IN THE CITY (JIVE)
7	11	12	17	14	LOVE IN THE CITY (JIVE)
8	12	13	18	15	LOVE IN THE CITY (JIVE)
9	13	14	19	16	LOVE IN THE CITY (JIVE)
10	14	15	20	17	LOVE IN THE CITY (JIVE)
11	15	16	21	18	LOVE IN THE CITY (JIVE)
12	16	17	22	19	LOVE IN THE CITY (JIVE)
13	17	18	23	20	LOVE IN THE CITY (JIVE)
14	18	19	24	21	LOVE IN THE CITY (JIVE)
15	19	20	25	22	LOVE IN THE CITY (JIVE)
16	20	21	26	23	LOVE IN THE CITY (JIVE)
17	21	22	27	24	LOVE IN THE CITY (JIVE)
18	22	23	28	25	LOVE IN THE CITY (JIVE)
19	23	24	29	26	LOVE IN THE CITY (JIVE)
20	24	25	30	27	LOVE IN THE CITY (JIVE)
21	25	26	31	28	LOVE IN THE CITY (JIVE)
22	26	27	32	29	LOVE IN THE CITY (JIVE)
23	27	28	33	30	LOVE IN THE CITY (JIVE)
24	28	29	34	31	LOVE IN THE CITY (JIVE)
25	29	30	35	32	LOVE IN THE CITY (JIVE)
26	30	31	36	33	LOVE IN THE CITY (JIVE)
27	31	32	37	34	LOVE IN THE CITY (JIVE)
28	32	33	38	35	LOVE IN THE CITY (JIVE)
29	33	34	39	36	LOVE IN THE CITY (JIVE)
30	34	35	40	37	LOVE IN THE CITY (JIVE)
31	35	36	41	38	LOVE IN THE CITY (JIVE)
32	36	37	42	39	LOVE IN THE CITY (JIVE)
33	37	38	43	40	LOVE IN THE CITY (JIVE)
34	38	39	44	41	LOVE IN THE CITY (JIVE)
35	39	40	45	42	LOVE IN THE CITY (JIVE)
36	40	41	46	43	LOVE IN THE CITY (JIVE)
37	41	42	47	44	LOVE IN THE CITY (JIVE)
38	42	43	48	45	LOVE IN THE CITY (JIVE)
39	43	44	49	46	LOVE IN THE CITY (JIVE)
40	44	45	50	47	LOVE IN THE CITY (JIVE)

Subbing under list price for the top 25 singles under No. 100 (unless noted) has not changed.

## LUCKY DUBE'S 'TAXMAN' DUE ON GALLO/SHANACHEE

(Continued from page 7)

Dube: "I don't care—it could be my father or the Lucky Dube crew in power. My aim here is to fight for my rights and people's rights, and if people's rights are infringed in any way, my job as a musician is to sing and talk about those things."

The album sets Dube's sociopolitical concerns against widely-ranging tracks that take the leisurely looping beats of '70s reggae as a starting place. Anwar's "It's This Way," musical explorations are a striking revelation of Foreigner's "I Want to Know What Love Is," the powerhouse rock guitar of "It's This Way," and the delicious violin choruses in "Take It To Jah," assorted bluesy sax solos, boogie-woogie piano lines, and the timeless charm of mellowing rhythm guitar. And noteworthy is the glorious and integral cal and responsive background singing, which combines the lush euphony of European harmonies with the aggressive skillfulness of African-style chordals.

Retailers expect brisk sales. "I think it's going to do very well, even better than his previous releases," says Lamine Sam, world music buyer at a New York HMV outlet. "This album has more potential. He uses some of his South African roots, you can hear South African rhythms in the textures and composition. It's really melodic and will be very accessible to all kind of listeners—reggae as well as blues, funk, pop, and rock."

"He's played in Jamaica a few times and won a lot of respect there, as well as in other Caribbean countries," Sam adds. "He's a lyrical singer and is very connected to Rastafari. He speaks a lot about righteousness, peace, love, and unity. And his cover of Foreigner's 'I Want to Know What Love Is' is sublime, one of his greatest vocal performances."

To support such early enthusiasm, Shanachie plans a retail blitz targeting "every type of retail outlet—the Jamaican and the African and the Europeans, and one-stop," according to Shanachie's national marketing director, Les Goldstein. "We've set up a consumer center which starts on release date, with all entries [to be] received by Aug. 5. The first 20,000 CDs and cassettes will be stickered: 'Get Lucky, contact details enclosed.'"

The grand prize is a trip for two to see the final date of Dube's national summer tour Aug. 24 at the Red Rocks Amphitheater in Colorado.

Point-of-purchase materials will also highlight the 10 first prizes available on autographed poster, T-shirt, a video collection of Lucky Dube promotes not

## CELTIC HEARTBEAT (Continued from page 6)

In September, the label will release Whelan's first album, "The Seville Suite," which he composed in 1992. In addition, Whelan is putting together a new album that celebrates the music that inspired "Riverdance."

To round out the theme, the label will release the soundtrack album "Some Men's Dreams," a film about the adventures of jailed Irish activists who go on hunger strikes. The film was released by Columbia Pictures Dec. 25, 1995. The soundtrack was penned by Whelan. A third album from the group Anuna, called "Omnia," and a Frances Black album are scheduled for release in August, according to Goldstein. The label also intends to sign four new acts this year. In 1998, Celtic Heartbeat will release between six and eight titles, Galvan says.

available in stores, and a copy of Shanachie's new CD, "Fly African Eagle: The Best of African Reggae."

"We're also giving away 40 second prizes and 100 third prizes," says Goldstein. "And we will be buying prize-winning mechanisms at all the major chains, including listening booths, wherever appropriate."

A team of five regional marketing reps will handle a grassroots marketing campaign in the independent stores and branches of chains that do their own buying in the reggae-active regions of Boston, New York, Philadelphia, Washington, D.C., San Francisco, and Los Angeles.

Advertising for the album and the contest will focus on reggae and world music magazines, as well as regional co-op advertising with retailers to publicize the contest and release, Goldstein says. Although Dube made a few U.S. appearances two years ago for his last release, on Tabu/Motown, his last full tour was more than three years ago. He will begin a national tour (with additional stops in Canada) in support of "Taxman" July 16 in Miami and will go to play approximately 25 dates.

Plans for radio are still being solidified, but include targeting a wide range of stations. Says Shanachie GM Randall Gars: "We're going to hit reggae new hard and service any commercial stations, as selected triple-A, with a broad enough format that will conceivably play it. Our strategy is to go to radio markets, along with ticket and CD giveaways."

"It's a fantastic new album from an important voice in reggae," says Winston Daniels, DJ at WAVE, Davis, Fla. "His style is classical, a blend of Bob Marley and Peter Tosh, with authentic South African flavor. Of course, he's very rhythm-oriented, and his lyrics and musical highlight the ties between Africa and the Caribbean."

Shanachie will be re-servicing the video for "I Want to Know What Love

Is" (which was released in October 1996 as part of Shanachie's campaign for the "Best of African Reggae CD," "Serious Business"). It will also service Gallo's new video for "Taxman." Both will target outlets ranging from VHS and MTV to Caribbean/reggae specialist shows, and radio.

Internationally, Gallo has licensed "Taxman" to Celluloid in continental Europe and to Tmbuku in the U.K.; the album will be distributed through out Africa and South America via various other licensing deals.

Since he abandoned South African music, Dube has been against his record company's wishes to record his first reggae album, 1987's "Slave." Dube has been turning out edgy and inspirational social- and political-themed rock or new music from his precarious position within the belly of the apartheid beast.

Despite the international acclaim for these "rebel music" recordings—"Together As One," "Prisoner," "House of Exile," "Captured Love," "Victims," and "Trinity"—and his extensive international concert tours, Dube's music was frequently banned at home. A controversial 1984 performance for government soldiers stationed on the Namibian border drew heavy criticism from his supporters in South Africa and overseas.

"I didn't go there to perform for the South African Defense Force (SADF), as they put it," Dube explains. "I went to do a normal show, like we always do in small towns around South Africa. I happened to do that show close to the SADF base. Some soldiers came to the show and they were not happy. I was angry. It was I was happy they were there, because they got the message. They didn't come to the show as the SADF, just as people. I didn't even know they were there at the time, but there will always be talk about that."

Apartheid is gone and Mandela's in charge, but as "Taxman" makes emphatically clear, South Africa's problems are far from over, and Lucky Dube says he will always be there to point them out.

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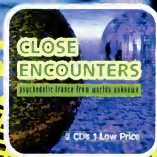
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WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	TITLE	WEEKS ON CHART
108	101	90	<b>54</b> SOUNDTRACK CHEST 4644/MAJOR (0.96) (0.96) (0.96)	SPRING	89	
110	100	79	<b>56</b> MAXWELL & COLLEEN 614/4P (0.97) (0.97) (0.97)	MAXWELL'S URBAN HANG SUITE	37	
111	95	95	<b>31</b> AZ YET & JAFAR 263/ARISTA (0.97) (0.97)	AZ YET	60	
112	96	99	<b>16</b> VERUCA SALT 5471/WEA (0.97) (0.97) (0.97)	EIGHT ARMS TO HOLD YOU	55	
113	116	37	<b>CAKE</b> & CA/DECCA 5471/WEA (0.97) (0.97) (0.97)	FASHION NUGGET	36	
<b>114</b>	<b>NEW</b>	<b>1</b> BONEY JAMES 5471/WEA (0.97) (0.97) (0.97)	SWEET THING	114		
115	102	92	<b>64</b> ERASURE 5471/WEA (0.97) (0.97) (0.97)	COWBOY	43	
116	116	99	<b>56</b> BROOKS & DUNN & ARISTA 5471/WEA (0.97) (0.97) (0.97)	BORDERLINE	5	
117	117	94	<b>30</b> KEVIN SHARP & LAKHARI 5471/WEA (0.97) (0.97) (0.97)	MEASURE OF A MAN	40	
<b>118</b>	<b>127</b>	<b>126</b> 41 VARIOUS ARTISTS & TONY B 5471/WEA (0.97) (0.97) (0.97)	JOCK JAMS VOL. 2	127		
119	113	91	<b>8</b> BIG MIKE 5471/WEA (0.97) (0.97) (0.97)	STILL SERIOUS	35	
120	121	111	<b>17</b> SILVERCHAIR & EPC 5471/WEA (0.97) (0.97) (0.97)	FREAK SHOW	12	
121	112	97	<b>6</b> JIMI HENDRIX EXPERIENCE 5471/WEA (0.97) (0.97) (0.97)	FIRST RAYS OF THE NEW RISING SUN	49	
<b>122</b>	<b>127</b>	<b>157</b> 3 OMC 5471/WEA (0.97) (0.97) (0.97)	HOW BIZARRE	122		
123	118	104	<b>6</b> ZHANE 5471/WEA (0.97) (0.97) (0.97)	SATURDAY NIGHT	41	
124	119	107	<b>11</b> TRACY LAWRENCE & ATLANTIC 5471/WEA (0.97) (0.97) (0.97)	THE COAST IS CLEAR	45	
125	126	127	<b>65</b> 311 & CARPENTERS 5471/WEA (0.97) (0.97) (0.97)	311	12	
126	124	116	<b>20</b> DUNCAN SHEIK & ATLANTIC 5471/WEA (0.97) (0.97) (0.97)	DUNCAN SHEIK	83	
<b>127</b>	<b>143</b>	<b>—</b> 2 BLESSIO UNION OF SOULS 5471/WEA (0.97) (0.97) (0.97)	BLESSIO UNION OF SOULS	127		
128	128	134	<b>32</b> VAN HALEN & WARNER BROS. 5471/WEA (0.97) (0.97) (0.97)	BEST OF VOLUME 1	1	
<b>129</b>	<b>137</b>	<b>135</b> 6 VARIOUS ARTISTS 5471/WEA (0.97) (0.97) (0.97)	GREATEST SPORTS ROCK AND JAMS	129		
<b>130</b>	<b>145</b>	<b>135</b> 5 SOUNDTRACK & EASTWEST 5471/WEA (0.97) (0.97) (0.97)	SET IT OFF	4		
131	122	109	<b>15</b> SOUNDTRACK & NORTHERN 5471/WEA (0.97) (0.97) (0.97)	LOST HIGHWAY	7	
<b>132</b>	<b>146</b>	<b>137</b> 8 FREAK NASTY 5471/WEA (0.97) (0.97) (0.97)	CONTRIVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS	132		
133	123	98	<b>10</b> JAY SECADA 5471/WEA (0.97) (0.97) (0.97)	SECADA	40	
134	135	—	<b>2</b> PETER CETERA 5471/WEA (0.97) (0.97) (0.97)	YOU'RE THE INSPIRATION: A COLLECTION	134	
135	133	123	<b>6</b> VARIOUS ARTISTS GRAMMY 5471/WEA (0.97) (0.97) (0.97)	1997 GRAMMY NOMINEES	135	
136	106	115	<b>3</b> LEE ANN WEAVER 5471/WEA (0.97) (0.97) (0.97)	LEE ANN WEAVER	106	
137	129	118	<b>3</b> THE BRAND NEW HEAVIES 5471/WEA (0.97) (0.97) (0.97)	SHELTER	118	
<b>138</b>	<b>139</b>	<b>132</b> 4 MARILYN MANSON & NORTHERN 5471/WEA (0.97) (0.97) (0.97)	ANTICHRIST SUPERSTAR	138		
139	125	108	<b>10</b> ALISON KRAUSS & UNION STATION 5471/WEA (0.97) (0.97) (0.97)	SO LONG SO WRONG	45	
140	133	112	<b>7</b> SAWYER BROWN 5471/WEA (0.97) (0.97) (0.97)	SIX DAYS ON THE ROAD	73	
141	131	141	<b>3</b> KORN & JARVIS 5471/WEA (0.97) (0.97) (0.97)	LIFE IS PEACHY	3	
142	136	133	<b>3</b> TOOL & 2001 5471/WEA (0.97) (0.97) (0.97)	ACINEMA	2	
<b>143</b>	<b>142</b>	<b>165</b> 4 K'S CHOICE 5471/WEA (0.97) (0.97) (0.97)	PARADISE IN ME	142		
<b>144</b>	<b>162</b>	<b>145</b> 5 VARIOUS ARTISTS 5471/WEA (0.97) (0.97) (0.97)	ONCE THIS SUPERMIX 2	144		
<b>145</b>	<b>174</b>	<b>—</b> 2 SISTER HAZEL 5471/WEA (0.97) (0.97) (0.97)	SOMEWHERE MORE FAMILIAR	145		
146	105	123	<b>2</b> TINA TURNER 5471/WEA (0.97) (0.97) (0.97)	WILDEST DREAMS	61	
<b>147</b>	<b>151</b>	<b>152</b> 7 BONE THUGS-N-HARMONY & PULSAR 5471/WEA (0.97) (0.97) (0.97)	E... 1999 ETERNAL	147		
148	114	124	<b>8</b> TRACY THOMPSON & ELEKTRA 5471/WEA (0.97) (0.97) (0.97)	NEW BEGINNING	4	
149	140	120	<b>11</b> JIM BRICKMAN & WYNDHAM HILL 1221 (0.97) (0.97) (0.97)	PICTURE THIS	36	
<b>150</b>	<b>150</b>	<b>129</b> 3 REBA MCENTIRE & KAMA 1500 (0.96) (0.96) (0.96)	WHAT IF IT'S YOU	150		
151	138	146	<b>27</b> VARIOUS ARTISTS POLYDOR 538077/MAJ (0.96) (0.96) (0.96)	PURE DISCO	83	
<b>152</b>	<b>154</b>	<b>170</b> 2 BLOODGOOD GANG 5471/WEA (0.97) (0.97) (0.97)	ONE PIERCE BE COASTER	152		
153	130	100	<b>7</b> INKS 5471/WEA (0.97) (0.97) (0.97)	ELEGANTLY WASTED	41	
154	148	136	<b>4</b> ALAN JACKSON & ARISTA 5471/WEA (0.97) (0.97) (0.97)	THE GREATEST HITS COLLECTION	5	
155	100	128	<b>9</b> CARMAN 5471/WEA (0.97) (0.97) (0.97)	I SURRENDER ALL—SO CLASSIC HITS	102	

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112	69	John Bonham 149	103	18	POC 18	104	18	POC 18	105	18	POC 18
113	107	Brooks & Dunn 216	104	18	For Fingers 19	105	18	K-Ci & JoJo 143	106	18	K-Ci & JoJo 143
114	107	Menendez Brothers 24	105	18	Kid Rock and The Family 167	106	18	Quincy 143	107	18	Quincy 143
115	107	Flow Brown 90	106	18	Frankie 132	107	18	For Fingers 19	108	18	For Fingers 19
116	107	Blondie 47	107	18	Warrior 9	108	18	For Fingers 19	109	18	For Fingers 19
117	107	Various Artists 48	108	18	Warrior 9	109	18	For Fingers 19	110	18	For Fingers 19
118	107	Various Artists 48	109	18	Warrior 9	110	18	For Fingers 19	111	18	For Fingers 19
119	107	Various Artists 48	110	18	Warrior 9	111	18	For Fingers 19	112	18	For Fingers 19
120	107	Various Artists 48	111	18	Warrior 9	112	18	For Fingers 19	113	18	For Fingers 19
121	107	Various Artists 48	112	18	Warrior 9	113	18	For Fingers 19	114	18	For Fingers 19
122	107	Various Artists 48	113	18	Warrior 9	114	18	For Fingers 19	115	18	For Fingers 19
123	107	Various Artists 48	114	18	Warrior 9	115	18	For Fingers 19	116	18	For Fingers 19
124	107	Various Artists 48	115	18	Warrior 9	116	18	For Fingers 19	117	18	For Fingers 19
125	107	Various Artists 48	116	18	Warrior 9	117	18	For Fingers 19	118	18	For Fingers 19
126	107	Various Artists 48	117	18	Warrior 9	118	18	For Fingers 19	119	18	For Fingers 19
127	107	Various Artists 48	118	18	Warrior 9	119	18	For Fingers 19	120	18	For Fingers 19
128	107	Various Artists 48	119	18	Warrior 9	120	18	For Fingers 19	121	18	For Fingers 19
129	107	Various Artists 48	120	18	Warrior 9	121	18	For Fingers 19	122	18	For Fingers 19
130	107	Various Artists 48	121	18	Warrior 9	122	18	For Fingers 19	123	18	For Fingers 19
131	107	Various Artists 48	122	18	Warrior 9	123	18	For Fingers 19	124	18	For Fingers 19
132	107	Various Artists 48	123	18	Warrior 9	124	18	For Fingers 19	125	18	For Fingers 19
133	107	Various Artists 48	124	18	Warrior 9	125	18	For Fingers 19	126	18	For Fingers 19
134	107	Various Artists 48	125	18	Warrior 9	126	18	For Fingers 19	127	18	For Fingers 19
135	107	Various Artists 48	126	18	Warrior 9	127	18	For Fingers 19	128	18	For Fingers 19
136	107	Various Artists 48	127	18	Warrior 9	128	18	For Fingers 19	129	18	For Fingers 19
137	107	Various Artists 48	128	18	Warrior 9	129	18	For Fingers 19	130	18	For Fingers 19
138	107	Various Artists 48	129	18	Warrior 9	130	18	For Fingers 19	131	18	For Fingers 19
139	107	Various Artists 48	130	18	Warrior 9	131	18	For Fingers 19	132	18	For Fingers 19
140	107	Various Artists 48	131	18	Warrior 9	132	18	For Fingers 19	133	18	For Fingers 19
141	107	Various Artists 48	132	18	Warrior 9	133	18	For Fingers 19	134	18	For Fingers 19
142	107	Various Artists 48	133	18	Warrior 9	134	18	For Fingers 19	135	18	For Fingers 19
143	107	Various Artists 48	134	18	Warrior 9	135	18	For Fingers 19	136	18	For Fingers 19
144	107	Various Artists 48	135	18	Warrior 9	136	18	For Fingers 19	137	18	For Fingers 19
145	107	Various Artists 48	136	18	Warrior 9	137	18	For Fingers 19	138	18	For Fingers 19
146	107	Various Artists 48	137	18	Warrior 9	138	18	For Fingers 19	139	18	For Fingers 19
147	107	Various Artists 48	138	18	Warrior 9	139	18	For Fingers 19	140	18	For Fingers 19
148	107	Various Artists 48	139	18	Warrior 9	140	18	For Fingers 19	141	18	For Fingers 19
149	107	Various Artists 48	140	18	Warrior 9	141	18	For Fingers 19	142	18	For Fingers 19
150	107	Various Artists 48	141	18	Warrior 9	142	18	For Fingers 19	143	18	For Fingers 19
151	107	Various Artists 48	142	18	Warrior 9	143	18	For Fingers 19	144	18	For Fingers 19
152	107	Various Artists 48	143	18	Warrior 9	144	18	For Fingers 19	145	18	For Fingers 19
153	107	Various Artists 48	144	18	Warrior 9	145	18	For Fingers 19	146	18	For Fingers 19
154	107	Various Artists 48	145	18	Warrior 9	146	18	For Fingers 19	147	18	For Fingers 19
155	107	Various Artists 48	146	18	Warrior 9	147	18	For Fingers 19	148	18	For Fingers 19
156	107	Various Artists 48	147	18	Warrior 9	148	18	For Fingers 19	149	18	For Fingers 19
157	107	Various Artists 48	148	18	Warrior 9	149	18	For Fingers 19	150	18	For Fingers 19
158	107	Various Artists 48	149	18	Warrior 9	150	18	For Fingers 19	151	18	For Fingers 19
159	107	Various Artists 48	150	18	Warrior 9	151	18	For Fingers 19	152	18	For Fingers 19
160	107	Various Artists 48	151	18	Warrior 9	152	18	For Fingers 19	153	18	For Fingers 19
161	107	Various Artists 48	152	18	Warrior 9	153	18	For Fingers 19	154	18	For Fingers 19
162	107	Various Artists 48	153	18	Warrior 9	154	18	For Fingers 19	155	18	For Fingers 19
163	107	Various Artists 48	154	18	Warrior 9	155	18	For Fingers 19	156	18	For Fingers 19
164	107	Various Artists 48	155	18	Warrior 9	156	18	For Fingers 19	157	18	For Fingers 19
165	107	Various Artists 48	156	18	Warrior 9	157	18	For Fingers 19	158	18	For Fingers 19
166	107	Various Artists 48	157	18	Warrior 9	158	18	For Fingers 19	159	18	For Fingers 19
167	107	Various Artists 48	158	18	Warrior 9	159	18	For Fingers 19	160	18	For Fingers 19
168	107	Various Artists 48	159	18	Warrior 9	160	18	For Fingers 19	161	18	For Fingers 19
169	107	Various Artists 48	160	18	Warrior 9	161	18	For Fingers 19	162	18	For Fingers 19
170	107	Various Artists 48	161	18	Warrior 9	162	18	For Fingers 19	163	18	For Fingers 19
171	107	Various Artists 48	162	18	Warrior 9	163	18	For Fingers 19	164	18	For Fingers 19
172	107	Various Artists 48	163	18	Warrior 9	164	18	For Fingers 19	165	18	For Fingers 19
173	107	Various Artists 48	164	18	Warrior 9	165	18	For Fingers 19	166	18	For Fingers 19
174	107	Various Artists 48	165	18	Warrior 9	166	18	For Fingers 19	167	18	For Fingers 19
175	107	Various Artists 48	166	18	Warrior 9	167	18	For Fingers 19	168	18	For Fingers 19
176	107	Various Artists 48	167	18	Warrior 9	168	18	For Fingers 19	169	18	For Fingers 19
177	107	Various Artists 48	168	18	Warrior 9	169	18	For Fingers 19	170	18	For Fingers 19
178	107	Various Artists 48	169	18	Warrior 9	170	18	For Fingers 19	171	18	For Fingers 19
179	107	Various Artists 48	170	18	Warrior 9	171	18	For Fingers 19	172	18	For Fingers 19
180	107	Various Artists 48	171	18	Warrior 9	172	18	For Fingers 19	173	18	For Fingers 19
181	107	Various Artists 48	172	18	Warrior 9	173	18	For Fingers 19	174	18	For Fingers 19
182	107	Various Artists 48	173	18	Warrior 9	174	18	For Fingers 19	175	18	For Fingers 19
183	107	Various Artists 48	174	18	Warrior 9	175	18	For Fingers 19	176	18	For Fingers 19
184	107	Various Artists 48	175	18	Warrior 9	176	18	For Fingers 19	177	18	For Fingers 19
185	107	Various Artists 48	176	18	Warrior 9	177	18	For Fingers 19	178	18	For Fingers 19
186	107	Various Artists 48	177	18	Warrior 9	178	18	For Fingers 19	179	18	For Fingers 19
187	107	Various Artists 48	178	18	Warrior 9	179	18	For Fingers 19	180	18	For Fingers 19
188	107	Various Artists 48	179	18	Warrior 9	180	18	For Fingers 19	181	18	For Fingers 19
189	107	Various Artists 48	180	18	Warrior 9	181	18	For Fingers 19	182	18	For Fingers 19
190	107	Various Artists 48	181	18	Warrior 9	182	18	For Fingers 19	183	18	For Fingers 19
191	107	Various Artists 48	182	18	Warrior 9	183	18	For Fingers 19	184	18	For Fingers 19
192	107	Various Artists 48	183	18	Warrior 9	184	18	For Fingers 19	185	18	For Fingers 19
193	107	Various Artists 48	184	18	Warrior 9	185	18	For Fingers 19	186	18	For Fingers 19
194	107	Various Artists 48	185	18	Warrior 9	186	18	For Fingers 19	187	18	For Fingers 19
195	107	Various Artists 48	186	18	Warrior 9	187	18	For Fingers 19	188	18	For Fingers 19
196	107	Various Artists 48	187	18	Warrior 9	188	18	For Fingers 19	189	18	For Fingers 19
197	107	Various Artists 48	188	18	Warrior 9	189	18	For Fingers 19	190	18	For Fingers 19
198	107	Various Artists 48	189	18	Warrior 9	190	18	For Fingers 19	191	18	For Fingers 19
199	107	Various Artists 48	190	18	Warrior 9	191	18	For Fingers 19	192	18	For Fingers 19
200	107	Various Artists 48	191	18	Warrior 9	192	18	For Fingers 19	193	18	For Fingers 19
201	107	Various Artists 48	192	18	Warrior 9	193	18	For Fingers 19	194	18	For Fingers 19
202	107	Various Artists 48	193	18	Warrior 9	194	18	For Fingers 19	195	18	For Fingers 19
203	107	Various Artists 48	194	18	Warrior 9	195	18	For Fingers 19	196	18	For Fingers 19
204	107	Various Artists 48	195	18	Warrior 9	196	18	For Fingers 19	197	18	For Fingers 19
205	107	Various Artists 48	196	18	Warrior 9	197	18	For Fingers 19	198	18	For Fingers 19
206	107	Various Artists 48	197	18	Warrior 9	198	18	For Fingers 19	199	18	For Fingers 19
207	107	Various Artists 48	198	18	Warrior 9	199	18	For Fingers 19	200	18	For Fingers 19
208	107	Various Artists 48	199	18	Warrior 9	200	18	For Fingers 19	201	18	For Fingers 19
209	107	Various Artists 48	200	18	Warrior 9	201	18	For Fingers 19	202	18	For Fingers 19
210	107	Various Artists 48	201	18	Warrior 9	202	18	For Fingers 19	203	18	For Fingers 19
211	107	Various Artists 48	202	18	Warrior 9	203	18	For Fingers 19	204	18	For Fingers 19
212	107	Various Artists 48	203	18	Warrior 9	204	18	For Fingers 19	205	18	For Fingers 19
213	107	Various Artists 48	204	18	Warrior 9	205	18	For Fingers 19	206	18	For Fingers 19
214	107	Various Artists 48	205	18	Warrior 9	206	18	For Fingers 19	207	18	For Fingers 19
215	107	Various Artists 48	206	18	Warrior 9	207	18	For Fingers 19	208	18	For Fingers 19
216	107	Various Artists 48	207	18	Warrior 9	208	18	For Fingers 19	209	18	For Fingers 19
217	107	Various Artists 48	208	18	Warrior 9	209	18	For Fingers 19	210	18	For Fingers 19
218	107	Various Artists 48	209	18	Warrior 9	210	18	For Fingers 19	211	18	For Fingers 19
219	107	Various Artists 48	210	18	Warrior 9	211	18	For Fingers 19	212	18	For Fingers 19
220	107	Various Artists 48	211	18	Warrior 9	212	18	For Fingers 19	213	18	For Fingers 19
221	107	Various Artists 48	212	18	Warrior 9	213	18	For Fingers 19	214	18	For Fingers 19
222	107	Various Artists 48	213	18	Warrior 9	214	18	For Fingers 19	215	18	For Fingers 19
223	107	Various Artists 48	214	18	Warrior 9	215	18	For Fingers 19	216	18	For Fingers 19
224	107	Various Artists 48	215	18	Warrior 9	216	18	For Fingers 19	217	18	For Fingers 19
225	107	Various Artists 48	216	18	Warrior 9	217	18	For Fingers 19	218	18	For Fingers 19
226	107	Various Artists 48	217	18	Warrior 9	218	18	For Fingers 19	219	18	For Fingers 19
227	107	Various Artists 48	218	18	Warrior 9	219	18	For Fingers 19	220	18	For Fingers 19
228	107	Various Artists 48	219	18	Warrior 9	220					





## MODERN ADULT, COUNTRY R&B SHARING LISTENERS

(Continued from page 1)

modern adult differs from market to market and station to station, but most target adult females with lots of female point-of-view records recorded by singer-writers. Those records, usually based on acoustic instrumentation, evoke the pop/rock hits of the '70s and early '90s and have understandable lyrics.

Sound familiar? That's because the same was said about most country stations during the female's early-'90s boom. Many country PDs now feel that modern rock's success contributed to their format's leveling off, at least among listeners aged 12-24. So what happened now that a variety of modern adult formats are being tested, and the better edges that might drive off a 25- to 34-year-old female is available? One of modern adult's most prominent flavors, after its singer-songwriters, is the country-tinged rock of acts like the Wallflowers and Hootie & the Blowfish (or even Sting's "I'm So Happy I Can't Stop Crying"). There's also the straight modern adult (and top 40 hit), Shawn Colvin's "Sunny Came Home," with a story line similar to Martina McBride's "Independence Day."

Country programmers in markets with a modern adult outlet say they're keeping an eye on the new competition (even in markets like Fresno, Calif., and Portland, Ore., where modern adults are co-owned with at least one country station), but they are divided on whether modern adult is a threat to their format. Some say it's not, that amounts of shared audience. As for modern adult PDs, they concede that the formats share some stylistic similarities, but they don't actively pursue the country audience.

In Las Vegas, KPMS/KWNR director of operations Tom Jordan reports that his country stations share a lot of overlap with modern adult. "As a result, Jordan launched a TV commercial for KWNR that directly goes after KMXB. The spot pits phlegm and the flu against the station's Alisa Morisette against Alan Jackson, with a voice-over that says, "Has Hootie blown my mind one too many times? Now you had the flu, Alisa!"

Jordan says modern adults "took a lot of the younger end away from country, and it's time we went back out there."

"I don't know if I'm overreacting," says another country director, but in terms of being the hot format of the day and attracting (time spent listening) from certain people, they're certainly a threat. Mike Sherrod, director of programming operations at Jefferson-Pilot Communications' California properties and PD of country KSON in Oakland, which also carries Alisa's weekly week with modern-leaning AC KPMB-FM (Star 100.7).

Shepard predicts that as modern adult evolves, more modern-leaning formats, sharing will rise. That will be par-

ticularly evident in San Diego, he says, because KPMB just hired the market's top morning team, Jeff and Jer.

But Shepard also says there are vast differences between the two formats, which will prevent "a P1 (first-preference) country life-group person" from "suddenly becoming a P1 modern adult listener." However, he adds, "If they are bored with country, they may be more likely to jump in modern adult. . . . From a sharing point of view, it's not that far between the two."

"If we're targeting a 34- or 35-year-old female and the [modern adult] are targeting [the same people], we're doing much more of a life in a house," says KESK's Fresno PD Ken Kessinger, who reports up to 30% audience sharing with modern adult sister KVSF (Star 101). "We're targeting it-off-to-life listening. . . . They're doing things that are family-oriented, and they are also doing things that are family-oriented. Also, they're doing things that are similar," says Bossen. "We sit around and come up with ideas that would be good for Kias and Star as well. Generally, all the promotional would be on Star unless they [involve] a country act."

"There is, in a way, a sameness of sound that appeals to both [modern adult] listeners and country," says Boesen. "I think that's why, for example, 'Danced Anyway,' you could hear that on [a modern adult] station." In fact, Boesen reports that when he first heard "Danced Anyway," he thought it was on his station and momentarily thought he had punched up KVSF.

Boesen points to similarly styled songs like "Danced Anyway" as similar as a signature sound of both formats—for example, Clint Black's "Like the Rain" and recent modern adult hits by Hootie & the Blowfish and Darius Rucker. "I think you can understand lyrics is also an element that Boesen says uses the two formats together. "That's all part of the aesthetic that's making it work."

According to Jordan, there are musical similarities between some of the female artists in both formats. "Some of the songs of the Alisa and Sheryl Crow and you hear Mindy McCready and Kim Richey," he says. Richey is now being brought to modern adult stations in some markets.

As with country, modern adult KBBT (the Beat) Portland Ore., PD Michael Newman says understanding lyrics is "really key to modern adult. I've learned as a male programmer that females are into lyrics. If things are of interest to them, they are more apt to like it." Ironically, in rattling off modern adult's key to success, he would fit on to country. Newman mentions Richey, unaware that she is a country-based artist signed to a Nashville label.

Other PDs report very little sharing between the two formats. In Los Angeles, where Chancellor's country is the dominant force, he says that KYSR (Star 98.7) are set to be co-owned in the next few months, KZLA PD John Sebastian says, "Personally, I don't think there's much crossover with this format anywhere in the country. The feel [and texture] to modern adult is pretty dramatically different from country. It's much more intimate, attractive and in-your-face than country is. The sensibilities are just so different. I just don't see it as a major problem for country. . . . The two are really different."

According to Sebastian, the biggest threat to country continues to be oldies-based formats. KZLA, for exam-

ple, shares the most audience with oldies KRTH, classic rock KCBS-FM (Arrow 93.1), and album rock KLOS. In fact, he says KZLA even shares more audiences with a small, local KXTV than it does with KYSR. Sebastian believes oldies-based stations share more of the country audience because they feature "a lot of lyrical, melodic, powerful music that touched people. That's their memories, and when they want something new, they want something with a change, so that feel of old, and that's country."

Back in Portland, country KWWJ PD Robin Mitchell says he "doesn't feel much" impact from modern adult, but he does feel KWWJ's direct rival, KUPI. "Quite frankly, I think it's a genre that doesn't have a deep enough library to be a long-term threat. I feel traditional AC is more of a threat. . . . I'm particularly in Portland, where the ACs play Vintage G&S and some of the other country artists that may fit their format."

Mitchell says he shares about 9% of his audience with KBBT, compared with the 28% he shares with top 40 KKZZ, 19% sharing with oldies, 16% with classic rock, and 15% with AC. "I'm extrapolating the numbers, but I went through a couple of months where they had tremendous come and were a real threat, and it's just kind of gone away. I think that's why, for example, for a format, but I don't think it's enough product to support it long-term."

Modern adult's most obvious target, the 25- to 34-year-old female, has grown up with modern rock during the early days of MTV, back when the format was typified more by acts like Duran Duran and the Police than by modern adult acts like the Dixie Chicks. "Twins than the harder rocking Pearl Jam/Soundgarden/Nirvana acts that took over in the early '90s," he says. For country listeners, modern adult PDs say they're not trying to lure away listeners, but are not actively recruiting them.

American Radio Systems (ARS) has been a pioneer in spreading the modern adult format, and also owns a large number of country stations. Greg Strassell, VP of programming for ARS Boston, says modern adult is not targeting the country audience, but rather "it's pulling from a variety of formats. . . . It may be giving listeners to some markets another contemporary choice."

Dan Dan and Greg Strassell say modern adult's success in some markets is temporary music gets good it doesn't means burts country, he doesn't believe modern adult is pulling many country listeners away. Instead, he's found that in saturated markets a modern adult will draw audience from top 40, alternative, and other AC stations. In a non-saturated market, a new format can draw a significant portion of the audience from what he calls "new listening" from people who double their time spent listening.

"I don't know what country's targeting," says KBBT's Newman, who adds that he shares less than 15% of his audience with the market's two country stations. "We're targeting a lot of young-adult females. We're just going after the audience itself, and if they listen to country and us, then great."

Don't get us wrong. If you're looking for a lot of carry-over between the formats, it's hard. "Country is always going to be exclusive. Because we're a [pop-based] format and new and different and bringing a lot of new artists to the light. . . . creating a buzz with the format, so artists like the Dave Matthews Band and the Wallflowers are becoming a lot more popular. We're getting a lot more attention from listeners. If that's going to affect country, I don't know."

## BETWEEN THE BULLETS

by Geoff Mayfield

**BIGGER THAN B.I.G.** That rumbling you hear is probably shoppers rushing out to scoop up the new Wu-Tang Clan album, which could register the biggest sales week of any title so far this year when it debuts at No. 1 on next issue's Billboard 200. Prior to the set's June 3 street date, industry pundits had figured that the rap collective would fall into the range of 400,000-500,000 units, but early word from retail suggests Wu-Tang could exceed 600,000 units, a number that established the Notorious B.I.G.'s posthumous album with the 1997's largest sales week when it soared to No. 1 in the April 12 issue.

Wu-Tang had impressive first-day numbers at most significant music chains, including Musicland/San Godey, where it moved 50,000 units, and Best Buy, where it sold about 20,000, far larger tallies than the B.I.G. album had at its first day at those chains.

Impressive, too, is that BMG was able to shelter street date as well as it did, to the point that Wu-Tang avoided an early debut on Top R&B Albums (see Data Pains's Rhythm Section, page 21).

**HOT SHOTS:** You can invoke the Beatles' "yeah yeah yeah" chorus when you scan the top five of this issue's Billboard 200, but you better throw in "amen," too, as Paul McCartney and gospel trailblazer Kirk Franklin turn in head-turning debuts, Nos. 2 and 3, respectively.

For McCartney, the opening-week sales volley for "Flaming Pie," 121,000 units, is larger than the combined first-week sales of his last four charting albums (see story, page 1).

For Franklin, the album's No. 2 debut on the "Billboard" studio set sold about 58,000 units when it debuted at No. 17, while the concert set "Paul Is Live" topped 18,000 units as it opened at No. 78. He saw two albums debut—the limited-edition "Chobà B CCB"—the Russian Album, and "Liverpool Oration"—his classical albums Nos. 109 and 138, respectively, with combined first-week sales of about 13,000 units.

Prior to "Flaming Pie," McCartney's highest-charting album in the SoundScan era was "Unplugged—The Official Bootleg," which was also a limited-edition title. It debuted at No. 14, although its first-week sales, 44,000 units, were less than those of "Off The Ground."

Meanwhile, a gap of less than 2,000 units separates McCartney from G&P's Property from Kirk Franklin's Nu Nation (119,500 units). The gospel star's last album, Kirk Franklin & the Family's "Whatcha Lookin' For," needed more than a week to reach the top 10. And the album moves G&P's Property to the top of Top R&B Albums and Top Gospel Albums one week after street-date violations placed the title prematurely on both charts. The bow on The Billboard 200 also marks the first chart appearance by Interscope's new B-tite gospel imprint.

Although previous Franklin albums appeared on the Top Contemporary Christian chart, a lack of airplay at the format prevents G&P's Property from following suit.

**RACK 'EM UP:** It may take longer for a new act to catch on with rack-serviced accounts, but Hanson shows that segment can really serve up necktied fuel once the does. The teen stars weren't even in the U.S. during the album's release, but they're now in the top 10. The album's first week was a 54% gain at mass-merchant accounts that earns Hanson The Billboard 200's Greatest Gainer status, as a 27,000-unit increase raises its one-week net to 107,000 (6-4).

A 7,000-unit increase for Bob Carlisle's membership in the 100,000-plus club (106,000 units), as each of the top five albums exceeds that mark. Spice Girls lead again for a third week, as a 1% gain yields a total of 137,500.

**SHIFTS HAPPEN:** Last issue's chart listings reflect the Higher Octave label's move from independent distribution to Virgin and EMI Music Distribution. . . . Bubbling under this issue's unpublished Top World Music Albums is Universal's version of Bill Whelan's chart-topping "Riverdance" as the Celtic Heartbeat. . . . The album's first week on the chart was a 54% gain. The album was released in another new CD incarnation three months ago, but this bow seems to have more to do with a midline promotion at Tower Records. Other jazz types who have dented this story include Tony Bennett, the Manhattan Transfer, the Glen Miller Orchestra, two titles for Harry Connick Jr. (two), Nat "King" Cole (three), and Kenny G (five), but none of those did so with mainstream outings.

**ALL THAT JAZZ:** Since October 1991, when Billboard unveiled Heat-seekers, 34 acts have debuted at No. 1 on that chart, including rockers, rappers, and purveyors of other styles, but never a jazz artist until now, 1995's *Money Jack* by the bow. He also came within 1,500 units of dethroning Kenny G on Top Contemporary Jazz Albums.

Meanwhile, Miles Davis' "Kind Of Blue," at No. 38, becomes the first classic jazz title to grace Top Pop Catalog Albums in that chart's six-year history. The album was released in another new CD incarnation three months ago, but this bow seems to have more to do with a midline promotion at Tower Records. Other jazz types who have dented this story include Tony Bennett, the Manhattan Transfer, the Glen Miller Orchestra, two titles for Harry Connick Jr. (two), Nat "King" Cole (three), and Kenny G (five), but none of those did so with mainstream outings.

## HYPERDISC

(Continued from page 6)

develop that market," he says. "That was the idea that opened up the market."

Cagnet's debut album, "Groove Radio," which was issued in Japan in November, is the first hyperdisc set to be distributed here under the new licensing system. Platt says that the label will issue a single by Polish-band dance artist Marysela Sept, an album, to be issued in Japan in August, will follow the same early release strategy. The label plans to release three to five albums in the next year, drawing on domestic and international repertoire.

## JAZZ LEGEND CHEATHAM DIES

(Continued from page 7)

younger than his partner.

Reviews for the record have been impressive, often citing the depth of the pair's shared parance. On several such albums, "Stardust" and "Jeepers Creepers," they spend a few moments tickling each other into various levels of expression. Mentioned in the reviews, too, was the allure of Cheatham's whispery crooning.

The trumpeter lived through all of jazz's various epochs, and his distillation of the music he encountered over the years was amazing.

Born in Nashville in 1909, Aldolph Anthony Cheatham first took up the horn during his mid-teens, when a local doctor recommended that he be sent to a band called the Bright Future Stars. His older brothers, both trumpeters in a circus, offered him a few lessons along the way. By the early '20s he turned professional, working with a pit ensemble at a local vaudeville venue called the Bijou.

There he got his first taste of backing top-hat talent. Eddie Waters,

Fletcher Henderson, and trumpeter Joe Smith were part of one revue. Bessie Smith and Clara Smith shared the stage on other evenings. The depth of his impressions of jazz's early years is apparent in his playing.

Time spent playing in an ensemble at a local medical college earned him his nickname, and though his parents believed he should investigate the profession himself, he opted to head to Chicago and further his music.

It paid off. Though it was tough going initially, he came under the wings of such transplanted New Orleans acts as King Oliver and Louis Armstrong. Armstrong provided the newcomer with a job or two, mostly pit-band work. Cheatham's sound was a healthy blend, more impressive, and he made quite a mark as a first trumpeter in big bands. During this time he cut his first record as a sideman, with the legendary Ma Rainey. His bosses of the day included Cab Calloway and pianist Teddy Wilson. He also played with McKinney's Cotton Pickers, leading a lengthy spell.

Behop put the kibosh on his long-standing style in the mid-'40s, and after a stint in Europe, Cheatham came to New York and spent time as part of a smaller unit, Eddie Hebert's band. The band had much success in the cafes around New York, sometimes backing up Bill Holiday.

Intermittently bothered by ill health,

Nicholas Payton, right, learned for a few duets with Doc Cheatham during Cheatham's set at the 1997 New Orleans Jazz & Heritage Festival. (Photo: Melody Miron/Nick Marinello.)

to the point of being considered delicate by many, Cheatham took time off from the scene while working at the post office. But after his family fell apart, another chance to make his musical mark presented itself. Cheatham became a valuable figure in New York's burgeoning Afro-Caribbean scene. The demonstrative nature of his horn playing placed Cheatham in impressive bands led by Tito Puente, Perez Prado, and Machito. For a while in the mid-'50s, he was also part of the house band at the Mahogany Hall Club in Boston, run by George Wein.

Travels to Africa and Europe to play overtly stylish New Orleans brass music came in the mid-'60s as well. Cheatham jumped from a group led by

Willbur de Paris to one helmed by Herbie Mann. Though he was no superstar, his playing was respected. In 1967, he participated in the television broadcast "Sound of Jazz" with other renowned trumpeters of the day.

In the '60s he also played with a Benny Goodman combo, where the quality of his improvisations became obvious, and cut a two-trumpet record with Shorty Rogers for Prestige.

By this point, his sound was quite his own subtle, genial, warm. The phrases he concocted were strung together with unerring aplomb. Though their singularity was obvious, they invariably presented themselves as sections of a greater design.

"Taking a solo is like an electric shock," he once told writer Whitney Balliett. "First, I have no idea what I'll play, but then something in my brain leads me to build very rapidly, and I start thinking real fast from note to note. I don't worry about chords, because I can hear the harmonic structure in the back of my mind. I have been through all that so many years it is second nature to me."

Cheatham's star rose again during the '70s. Bolstered by the urging of Sammy Price, he began singing. And people responded. Because he often stressed the sentiment of any tune he improvised, the audience swooned. "I'm not a singer," he recently told

JazzTimes magazine, "but so many people like it. I said, 'Maybe it's all right.'"

"Doc And Sam's," a Sackville disc from the mid-'70s, proved that both his chops and his imagination were in splendid condition. In 1980 he began performing at a Sunday brunch series at New York's Sweet Basil, singing and playing jazz standards and blues and to sustain the weekly appearances for 17 years.

A 1993 edition of Columbia's "Legacy" series of albums (of jazz series) illustrated how reliable his trumpet playing and vocals were. "The Eighty-Six Years Of Doc Cheatham" was produced by archivist/scholar Phil Schapp and featured a number of very informal improvisations on "Muskrat Ramble," "Wolverine Blues," and "My Buddy."

By touting the unique character of an octogenarian whose trumpet prowess was arguably in its most articulate state here, the major-label disc enhanced his mainstream viability. At 87, with a great reputation in many European cities (where he had played many festivals), Cheatham was becoming a well-known figure, regarded by many as a just treasure. The recent encounter with Payton proved he was a more marketable artist than many believed. The swinging nature of their collaboration was instantly audible. Cheatham was survived by his wife, Amanda.

## TEXAS BILL

(Continued from page 4)

ple know what's going on. At least he can't sign the bill quickly," Rosen adds. "And we'll see him in court."

But the state's attorney general, the provision, the RIAA called the legislation "unworkable and unconstitutional." Texas musicians Jimmie Dale Gilmore and Willie Nelson were among those who submitted letters of opposition.

Wrote Nelson, "There is a great deal of music I don't listen to. But it is my choice, and above all it's my right not to listen to this bill because it ruins my choice." The Texas Pension Board should not be in the business of taking decisions away from me, my family, and my friends.

The provision will prohibit the state controller from using state funds to invest in companies owning more than 10% of the shares of a company that "explicitly describes, glorifies, or advocates murder, assault, sexual assault, necrophilia, bestiality or pedophilia, degradation of females, use of force, or violence, or any other activity or violence against a particular sex, race, or ethnic group."

The provision also includes prohibitions against distributors, retailers, and media.

Ratified was successful in a non-legislative effort last February urging the state senate to fund to invest itself of \$5.5 million in Seagrams Ltd. stock because of offensive lyrics in recordings by Seagrams-owned Interscope Records.

The provision is the latest in a round of recent state-senate efforts to deploy bottom-line methods to force companies to quit producing albums with explicit lyrics—particularly those involving violent or sexual content. Such as anti-gangster rap activist C. DeLores Tucker say are corrupting youth.

Similar bill in Maryland, HR 718, introduced last February in the state Legislature's Appropriations Subcommittee by Democratic Delegate Rev. R. C. Murphy (D-Baltimore, March 1), failed to muster enough votes to be passed to committee level. Seagrams owns two distilleries in Maryland.

Similar but nonlegislative call last June from Tucker, who is president of the National Political Council of Black Women, to dump Seagrams stock also failed and when it was officially characterized the move as "not consistent with fiduciary responsibility."

## NEWBURY COMICS SPEAKS OUT AGAINST MAP

(Continued from page 3)

product without regard to the MAP policies."

Many Music executives decline to comment on Newbury Comics' move, because they say they have yet to see the chain's advertisement. BMG executives were unavailable for comment.

These days, Newbury Comics' actions against MAP policies are partly motivated by what he perceives as a lack of resolve on the part of the majors to enforce MAP. "I think the majors are numerous violations and no enforcement. In order to get any action from the majors, retailers have to complain. In the absence of complaining, we will just violate."

Among violations Dreesee cites are record-club advertisements that tout 11 CDs for a penny. "If we're record clubs allowed to identify identical copyrighted material that we have to sell at MAP at that price level?"

In the past, record-club executives have pointed out that they pay for their own advertising, so they don't have to worry about MAP policies. Also, the majors license releases to record clubs, as opposed to selling them to retailers.

But Dreesee argues that raising MAP for retailers seems to be designed to channel consumers to the majors' "own digital content." He also alleges that the frequent-buyer clubs operated by various retail chains often have promotional offers for club members that could constitute violations of MAP policies. If the majors were serious about enforcement.

## NEW FRENCH GOV'T MULLS BY BIZ

(Continued from page 6)

sidering the current economic situation in France. Other issues include the ratification of the WTO agreement adopted last December in Geneva, Switzerland.

Following the victory of the left-wing coalition, which won the majority of the seats in France National Assembly, defeating the ruling Conservative coalition, Guillaud, French President Jacques Chirac called for Lionel Jospin, leader of the Socialist party, to become the new prime minister.

Jospin's new cabinet includes Philippe Douste-Blazy, Dominique Strauss-Kahn and Culture and Communications Minister Catherine Trautman. Strauss-Kahn will be in charge of all fiscal matters. Douste-Blazy, mayor of the eastern city of Strasbourg, near the German border, will be in charge of a department that traditionally covered the cinema, drama, classical music, and theater. He will also be in charge of industry-related issues. She will also be in charge of setting government policy

in the communications field. Trautman, who is known to be politically close to the new prime minister, has no previous experience in the fields she is responsible for. "We are not sure she fully grasps the full scope of what her job entails, so we're paying for her for a while before we know what her policy is," suggests an industry source.

During the previous Socialist-run governments (1981-86 and 1988-89), the personality of Culture Minister Jack Lang emerged and was highly popular in the creative community. Lang is also known for having supported the 1990 copyright law, voted by the Parliament in 1985, which resulted in higher protection for copyright holders and introduced a "droit de suite" or "right of follow-up" rights. Since then, all the culture ministers have had problems walking in Lang's footsteps.

Assistance in preparing this report was provided by Remi Bostin in Paris.

## VIACOM CHOOSES PEPSCO EXEC ANTIQO

(Continued from page 6)

prove volatile. The recent downturn in videocassette rentals and the paper-thin margins characteristic of over-the-counter have badly dented Blockbuster's cash flow, which Viacom means to reduce the debt incurred by the chain and Paramount Communications.

Fields' department underscored the problems. "Because of the turmoil at top, all bets are off" whether Blockbuster can recover its status, says a source. Several executive slots remain unfilled in Dallas and likely will stay open until Antonio makes his preference known. "This guy is going to have his own ideas," McAlpine notes.

One that Antonio put in use at Circle K—an expanded product line—runs counter to the new Blockbuster strategy. Under Fields, the chain diversified its offerings and put considerably more emphasis on sell-through. Viacom junked those moves immediately after his departure, ceasing making over old stores, and refocused attention on

rentals. It's believed Antonio agrees or he wouldn't have taken the job.

With or without him, Blockbuster will benefit from the much stronger roster of releases due in the second half of 1997. More than two dozen titles, including a box office of \$1.3 billion, have been scheduled through September, including "Ransom," "Daylight," and "Jerry Maguire," a direct-to-sell-through title that will also rent.

"We know that when there is a good crop of movies, we'll have good business," Hyde says.

But these days Alexander places Blockbuster's future below Hollywood Entertainment and Video Update, smaller chains that have sharpened their competitive edge in the past year. Hollywood Entertainment, for example, plans to open 100 stores in the Northeast, a region Blockbuster has long dominated.

"They're still a rudenessless risk," says Alexander. "Blockbuster is good, but not as good as it should be."

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# Billboard Music Group

## AN UPDATE ON BBMG EVENTS & HAPPENINGS

### Keynoters To Highlight Dance Music Summit

Billboard's fourth annual Dance Music Summit, to be held July 16-18 at the Chicago Marriott Downtown, will feature evening showcase performances, an enticing schedule of panels, key performers and DJs. He has produced artists such as Arthur Baker, Brian T. Transeau, and radio's Erik Bradley.

Baker, an influential producer/writer/remixer since the disco era, has been instrumental in the careers of many of today's top performers and DJs. He has produced artists such as Taylor Dayne and such the classic recordings as "Rhythm Rock" by Afrika Bambaataa and has remixed works from dance artists like Jodeci, Ayn Brown, as well as rockers Bruce Springsteen and Fleetwood Mac. Baker operates his own London

based Minimal Records.

Multi-instrumentalist, producer, and composer, Transue will join Baker in examining the new and old schools of clubland. In January, BT No. 1 on the Hot Dance Music Club play chart with "Blue Skies" featuring Tori Amos. His electronic renegade style has caused his exploding popularity on the dance floor.

Bradley, the music director at WBEB Chicago, will discuss the growing presence and ongoing vitality of dance music at pop radio. He has been

Billboard's Music Director of the Year. For more information, see Dance Traz, page 24. To register, contact Maureen Ryan at 212-586-5002.



BT



BRADLEY

### 'Music Fanatics' Make Their Mark On Fantasy Billboard

It's time for another update on Fantasy Billboard, the only interactive online game based exclusively on Billboard's charts. The latest winners of Fantasy Billboard are Henderson Hsin-Hui Liu of Sydney, Australia; Chongwei Chua of Singapore; Dave Bernstein of Phoenix, Ariz.; and Rodney Ho of Brooklyn, N.Y.

Fantasy Billboard is played only on Billboard Online, the Internet home of Billboard magazine (www.billboard.com). A new game starts each Thursday afternoon, with players choosing 10 albums from The Billboard 200 and the Heatseekers Albums charts. The albums earn points over the next four weeks based on their chart movement.

Hsin-Hui Liu's Fantasy label, which he calls 3rd Degree Dysfunction, topped the field for the four-week contest ending with the May 17 issue of Billboard. The 21-year-old medical student sees himself as a "total music freak." His 3rd Degree game totalled 7,075 points, with strong action from Spice Girls, Squirrel Nut Zippers, and the soundtracks to "Love Jones" and "The Saint."

Our next winner, Chongwei Chua calls his label Flare Records and,

indeed, shows a flare for picking hits. Among the Flare favorites were Spice Girls; the Mighty Booshies; and the "Grosse Pointe Blank" soundtrack, which earned 302 points as the Greatest Gainer for the week of May 3.

Next on the winners' list is Dave Bernstein's Tuneman Entertainment, which racked up 6,882 points. And once again those Spice Girls led the way. Bernstein, 31, claims he's been a "chart fanatic" for 20 years. All of that dedication paid off when he learned of his Fantasy Billboard victory on the same week his wife, Amy, gave birth to their first child, Holly.

Our most-recent winner (for the June 7 chart week) is Rodney Ho, whose Roboto roster brought home 6,945 points, thanks to the strength of U2, Savage Garden, and Bob Carlisle. Another self-confessed "chart fanatic," Ho, 27, is a reporter for The Wall Street Journal.

In addition to bragging rights, our winners receive a copy of the Billboard Music Guide, a CD-ROM with information on more than 4,000 artists and 60,000 albums. (Note: due to international gaming laws, the prize can only be presented to U.S. residents.)

#### Fourth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997

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For more information, contact Maureen Ryan at 212-586-5002.

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E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## 'Missing' Debut Is Quite B.I.G.

IN ANY OTHER WEEK, Hanson would still be No. 1 with his smash debut hit, "Mmmhmm" (Mercury). But the youthful trio of brothers has to settle for a backward bullet at No. 2, while "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) becomes the fifth title in the history of the B.I.G. to enter the chart at No. 1.

That means Sean "Puffy" Combs has produced three and been the artist for two of the last four No. 1 singles. It also means, as Darrell Roberts of Raleigh, N.C., points out, that the Bad Boy label has had three of the last four No. 1 songs. Roberts, who predicted that the tribute to the late Notorious B.I.G. would debut in pole position, also notes that with Evans and 112 reaching the summit for the first time, almost every act on the Bad Boy roster has now been No. 1. Total is the only act on the label's current roster who hasn't yet hit the top.

All this chart news must still be topped to Combs and Evans. The former isn't just the head of the label that signed B.I.G.; he also counted the artist as one of his best friends. And Evans was married to the late rapper and is the mother of one of his children.

"I'll Be Missing You" samples a former No. 1 song, the 14-year-old "Every Breath You Take" by the Police, which explains the writing credit for Sting. And it continues a tradition of a fallen artist's compatriots paying tribute to a friend. In 1985, Diana Ross went to No. 10 with "Missing You," a Lionel Richie song that honored the late Marvin Gaye. At the same time, the Commodores peaked at No. 3 with "Nightshift," a memorial to Gaye and Jackie Wilson.

The B.I.G. tribute may have forced Hanson down to the runner-up slot, but "Mmmhmm" is still very much with us. William Simpson of Los Angeles wanted to know if Zachary Hanson is the youngest artist to ever

have a No. 1 on the Hot 100. Simpson and I both looked into this and determined that Zach missed the title by that much. Born Oct. 22, 1985, the youngest Hanson brother was 11½ years old when his Mercury single went to No. 1. But Michael Jackson was 11 years and 5 months old when "I Want You Back" hit the top. Eric Coley sent an E-mail citing Hanson as the first group with a No. 1 whose members were all born in the '80s.

In fact—and this will make you feel really old—the week Zachary Hanson entered the world, the No. 1 song was "Saving All My Love For You" by Whitney Houston. That means the lad wasn't even born when "Take On Me" by a-ha was on top. A final Hanson note from Simpson: The producers of the Hanson single, the Dust Brothers, have produced one other title on the issue's Hot 100, "The New Pollution" by Beck, whose

last name is Hanson.

AMERICAN 'TIE: Paul McCartney's "Flaming Pie" (MPL/Capitol) has been available in Britain for a few weeks; it peaked at No. 1 on the U.K. Chart-Track last printed on the Hits of the World page. Now it makes its American debut by entering The Billboard 200 at No. 2. That's the highest opening ever for any post-Beatles McCartney album. It's also the highest ranking for any McCartney album since "Tug Of War" all the way back in 1982—a good three years before Zachary Hanson was born.

KISSIN' TIME: "Butterfly Kisses" is finally on the Hot 100, but not Bob Carlisle's version, because there is no single that is widely available commercially. So the Ray-Ben Bros. (MCA) debut at No. 62; they also land the way on Hot Country Singles & Tracks, where they bullet 45-30.



by Fred Bronson



## MARKET WATCH

### A WEEKLY NATIONAL MUSIC SALES REPORT

COURTESY, ENDSOURCE INC./NIRX

YEAR-TO-DATE OVERALL UNIT SALES	1996	1997	YEAR-TO-DATE SALES BY ALBUM FORMAT	1996	1997
TOTAL	275,332,000	297,357,000 (UP 8%)	CD	163,317,000	184,427,000 (UP 12.9%)
ALBUMS	229,373,000	243,535,000 (UP 6.2%)	CASSETTE	65,416,000	58,576,000 (DN 10.5%)
SINGLES	45,959,000	53,822,000 (UP 17.1%)	OTHER	640,000	532,000 (DN 16.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,296,000	10,591,000	2,705,000
LAST WEEK	LAST WEEK	LAST WEEK
12,670,000	10,225,000	2,445,000
CHANGE	CHANGE	CHANGE
UP 4.9%	UP 3.6%	UP 10.6%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,167,000	9,776,000	2,391,000
CHANGE	CHANGE	CHANGE
UP 9.3%	UP 8.3%	UP 13.1%

DISTRIBUTORS' MARKET SHARE (4/28/97-5/1/97)									
INDIES	WEA	END	UNIVERSAL	RTI	POD	SONY	BMG		
TOTAL ALBUMS	19.1%	17%	13.7%	13.3%	13.1%	13.1%	10.8%		
CURRENT ALBUMS	18.2%	14.5%	15.6%	15.2%	11.9%	11.7%	13.1%		
TOTAL SINGLES	6.5%	22.8%	9.5%	4.7%	17.6%	8.2%	31%		

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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**July 16 - 18, 1997**

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Call Michele Jacangelo at (212) 536-5088 to  
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## *Contact Information*

Maureen Ryan,  
Director of Special Events  
(212) 536-5002 ph.  
(212) 536-1400 fax

## **REGISTRATION INFORMATION**

To Register: Cut out form and mail to:

Billboard Dance Music Summit  
Attn: Maureen Ryan  
1515 Broadway, 14th Floor, NY, NY 10036  
or Fax to (212) 536-1400.

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\$305.00	\$199.00
Pre-Registration (payment received by June 30th)	
\$355.00	\$249.00
Full Registration (after June 30th and walk-up)	

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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between May 15th and May 30th will be subject to a \$75.00 cancellation fee. Cancellations received between May 30th and June 30th will be subject to a \$175.00 cancellation fee. No refund will be issued for cancellations received after June 30th.

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